

CINEFANTASTIQUE

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STAR TREK THE NEXT GENERATION

ZOOMING TO A SEVENTH SEASON

PLUS: DEEP
SPACE NINE

DEMOLITION MAN

Preview Sylvester Stallone's Science Fiction Action

Volume 24 Nos 3/4



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CONTENTS

VOLUME 24 NUMBER 3/4

The magazine with a "Sense of Wonder."

OCTOBER, 1993

Captains courageous: Kirk, Sisko and Picard, Paramount's heroes of STAR TREK's final frontier, soon to be joined by a new captain when the studio announces a new series to take the place of THE NEXT GENERATION. That announcement was imminent in mid-July as we went to press, though the format and stars of the new series remained undecided. There seems little doubt that Paramount plans to aggressively expand its science fiction franchise, which shows no signs of abating. Though THE NEXT GENERATION had its doubters, even die-hard fans of the original show must now acknowledge that the new series has supplanted the old and exceeded it in popularity. But Kirk hasn't been put out to pasture yet. The Captain of the first *Enterprise* and possibly his full crew will join THE NEXT GENERATION in a movie to be released theatrically in December 1994.

This issue, our fourth annual recap of THE NEXT GENERATION's year in space—and a preview of its final seventh season—has all the latest news from the final frontier. Resident STAR TREK expert Mark A. Altman provides the scoop on plans for the new spin-off (page 18), as well as the full story behind THE NEXT GENERATION's trek to the big screen (page 31). Altman goes behind-the-scenes and on the set to chronicle how executive producer Rick Berman, Paramount's STAR TREK major domo, managed to come up with one of the show's finest seasons, while launching STAR TREK: DEEP SPACE NINE and developing two Trek movie scripts. This year, Altman focuses on the STAR TREK writing staffs, run by executive producers Michael Piller and Jeri Taylor, which have managed to come up with the kind of scripts that have satisfied science fiction fans as well as general audiences.

Though JURASSIC PARK undoubtedly ruled movie boxoffices this summer, the buzz among science fiction fans looked toward September and the resolution of "Descent," THE NEXT GENERATION's intriguing sixth season cliffhanger.

Frederick S. Clarke



Page 4



Page 8



Page 88



Page 112



Page 120

4 STALLONE: DEMOLITION MAN

Filming the big-budget Sylvester Stallone science fiction epic, due for release in October, co-starring Wesley Snipes and produced by Joel Silver. / *Preview by Steve Biodrowski*

8 ROGER CORMAN'S "FANTASTIC FOUR"

How the legendary B-filmmaker trimmed the Marvel Comic heroes from \$40 million to a lean-and-mean \$4 million budget, and kept the razzle-dazzle. / *Preview by Steve Biodrowski*

12 RICHARD STANLEY'S "DUST DEVIL"

How the rock video wiz behind HARDWARE filmed SILENCE OF THE LAMBS like a Sergio Leone spaghetti western in South Africa, and how it got butchered. / *Preview by Alan Jones*

16 STAR TREK: THE NEXT GENERATION

Our fourth annual recap of science fiction's first franchise, with an episode guide of the just-completed sixth season and a preview of the show's next final year, plus the scoop on the forthcoming feature film. / *Articles by Mark A. Altman*

88 STAR TREK: DEEP SPACE NINE

The story behind the new series on the final frontier, and how it found its way first season, with an episode guide, a preview of what to expect next year, plus interviews with the behind-the-scenes filmmakers. / *Articles by Mark A. Altman*

112 JOHN CARPENTER'S "BODY BAGS"

The auteur of HALLOWEEN challenges HBO's TALES FROM THE CRYPT with this TV movie prototype for his own horror anthology series. / *Preview by Steve Biodrowski*

116 LIFEPOD

Actor-turned-director Ron Silver on his space-age version of Alfred Hitchcock's LIFEBOAT, a TV movie from the folks who brought you SPACE RANGERS. / *Preview by Mark A. Altman*

118 SEAN CUNNINGHAM—MR. FRIDAY NIGHT

The producing and directing auteur behind the popular FRIDAY THE 13TH horror series looks back on the carnage and the future of Jason. / *Interview by Chuck Crisafulli*

120 WARLOCK: THE ARMAGEDDON

Director Anthony Hickox on building a horror franchise for Trimark Pictures, plus a look at future projects from the prolific genre specialist. / *Interview by Steve Biodrowski*

123 REVIEWS**126 LETTERS**

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STALLONE

DEMOLITION MAN

Action movie mogul Joel Silver applies his DIE HARD know-how to the genre.

By Steve Biodrowski

In Hollywood the conventional wisdom states that, if you want to send a message, you should use Western Union. That fails, however, to deter the makers of *DEMOLITION MAN* from presenting their work as a warning about the dangers of being "too politically correct." According to producer Joel Silver, the film presents a future in which "People have learned to behave a little differently: there's no bad language, no smoking, no drinking, nobody eats meat and there are no contact sports. Maybe it's a little boring; maybe it's become too politically correct, which is what we're saying—that everything is so politically correct now that it's beyond what makes sense. But into this world come two guys from our time, who clearly are not ready to deal with it and have their own ideas."

The two guys from "our time" are Sgt. John Spartan, the titular "Demolition Man," played by Sylvester Stallone, who tends to destroy things in the line of duty, and psychocriminal Simon Phoenix, played by Wesley Snipes.

Warner Bros opens the big-budget science fiction action epic nationwide October 8. Like



Wesley Snipes co-stars with Stallone as Simon Phoenix, perpetrator of the L.A. riots of 1996, cryogenetically frozen, then thawed to plague a "politically correct" future.

last year's *UNIVERSAL SOLDIER*, this is another example of two action stars squaring off against each other in a science-fiction hybrid, in the hope of capturing some of Arnold Schwarzenegger's *TERMINATOR* boxoffice. The first-time director is Marco Brambilla, who previously made commercials for Ridley Scott Associates. The crew includes at least two other Scott alumni: cinematographer Alex Thomson (*LEGEND*) and production designer David L. Snyder (Oscar-nominated for *BLADE RUNNER*). Other credits include costume designer Bob Ringwood (*BATMAN* and *BAT-*

MAN RETURNS), editor Stuart Baird (*ALTERED STATES*), and art director Walter Martishius (*SUPER MARIO BROTHERS*). The screenplay is by Daniel Walters (the most undeservedly reviled writer in the business since the underrated *HUDSON HAWK* and *BATMAN RETURNS*) and TV scripter Jonathan Lemkin, from a story by Waters and Peter Lenkov. Warner Brothers had to push the production through a tight schedule to meet its early fall release date.

"The script was around for awhile, and I always wanted to make it," said Silver. "[Steven] Seagal had it, and a lot of peo-

ple considered it, but I always wanted the baggage of Sly in this picture, the idea of him being this almost legendary good guy who always had to defeat the bad guy—whether it's Rambo or Cobra or whatever his character might be. And Wesley, coming off *NEW JACK CITY* and being a really imposing foe, provides an interesting context. This movie's like an anti-buddy movie, because they are not on the same side. They are on different sides and one eventually kills the other."

Silver hoped that the casting would add a new element to the action formula he has mixed so often in the past with series like *LETHAL WEAPON* and *DIE HARD*. "In this movie, we kind of change [the formula] a little bit," said Silver. "The bad guy is as well-known and popular a personality as the good guy, so it adds a whole other level, which I think is going to be very unique—that both the good guy and the bad guy are major players."

Silver is "not really" worried about the possible racist implications of casting a white hero against a black villain. If anything, he sees it as part of the film's anti-P.C. message. "I don't really see a white guy and a black guy," said the producer. "Sly's a personality; Wesley's a personality; and there's nothing



Sylvester Stallone as Sgt. John Spartan, the titular L. A. cop opposing Phoenix.

about them that's based on color. In this future, it's so homogenized that there is virtually no ethnicity left. So into this totally homogenized world come these two very ethnic characters. They're very different from everybody else." Added Silver, perhaps a bit defensively, "There's always a lot of ethnicity in my films, in front of and behind the camera, because that's what I think we should be

doing. It's not a question of a quota—you make it open to anybody who has experience and is qualified."

The story begins in 1996, during L.A. riot III (which will probably have to be renumbered, since L.A. riot II never took place). When Spartan, disobeying police orders, leaps 300 feet from a helicopter into Phoenix's stronghold, the madman detonates a bomb, killing

THE P.C. FUTURE

"There's no bad language, no smoking, no drinking, nobody eats meat and there's no contact sports," said Silver. "It's a little boring for two guys from our time."

30 hostages. Cop and criminal alike are sentenced to decades of sub-zero rehabilitation in a "Cryo-Penitentiary," awakening in 2032 to renew their bitter feud against the peaceful backdrop of "San Angeles." Spartan and Phoenix soon find themselves in a diametrically divided society which is not as utopian as it initially appears. Taking a lead from METROPOLIS and countless other futuristic fables, DEMOLITION MAN gives a literal visual interpretation to the terms "upper class" and "lower class," positing a sterile community above ground and a MAD MAX-looking commune below.

"We are saying that a metropolis merged in 2011 from Los Angeles, San Diego and Santa Barbara," explained Silver. "It's kind of a nice place, a pleasant future. There are problems in it, because we have to have bad guys if we're going to make a movie, but it's not a post-apocalyptic future of despair and torment. Even in the underground sequences, we're seeing a society that just needs a little help, which Sly is willing to give. For the upper society, we shot most of it in Irvine, which is very green, and clean, and orderly—maybe a little too orderly. So the combination of the two groups is what Sly and Wesley have to deal with."

Silver claimed he was attracted to the script's science fiction trappings because they provided a variation on this usual action theme. "I wanted to have fun with another genre," said Silver. "I've had the chance to play with science fiction before, in PREDATOR. Even though that was in the jungle, it still had a strong science fiction aesthetic. I thought it would be fun to tell this story in the place and time that we set it."

But how important is the science fiction setting to the action

storyline? It comes back to being P.C. Picking up the theme that this version of the future represents political correctness taken to unwieldy extremes, director Brambilla stated, "It's become very racially integrated on the surface. There is no distinction or segregation between any race. Everybody lives in complete harmony. But the expense has been that everyone's become more similar. So one of our main characters, Alfredo Garcia [Benjamin Bratt], is an Hispanic American who has lost the ability to speak Spanish and has become homogenized into this group that lives on the surface. People have sacrificed individuality and freedom of expression for the safety of living together in a harmonious way. The underground society, on the other hand, are free-thinkers, who have a more liberated view on life. Unfortunately, they're repressed, because all the money, influence and political structure are

Silver on the set, unashamed of his reputation for making rousing, big-budget, commercial crowd pleasers.



above. At the end of the film, we suggest that things will get better and become more integrated. We point out that either extreme—the violent extreme represented by the era that the Spartan character comes from, or the overly politically correct extreme of the future when we pick up the story—neither one is really correct. There is corruption in both. The moral of the film is that a balance has to be struck between the two extremes for anything to work.”

Brambilla came onto the project after working with Silver on the comic book adaptation RITCHIE RICH, currently on hold. “Joel was having a problem getting the movie cast—it just dragged on and on for awhile,” recalled the director. “I was about to become unavailable and go back to doing some commercials when I got the script for DEMOLITION MAN. At that point, it was a very crude version of what we ended up shooting, but it had some elements that really attracted me. I’m a big comic book and science fiction fan—I’ve always wanted to do something that was futuristic and yet had some of the energy of the action genre, so this seemed like a really good project for me. Joel was very attracted to my commercial show reel, which had a lot of fantastic special effects and futuristic environments in it. We got together and talked about DEMOLITION MAN. I had some ideas about where to take things and six or seven months later we were in pre-production. It happened very quickly, and I was very fortunate to have it happen that way.”

Brambilla considered the step from commercials to action-oriented features a logical one. “It’s very good, because as a commercial director a lot of my background is in creating mood and urgency through the shooting style,” he said. “In a commercial, you have 30 or 60 seconds to create a very distinct feeling, so for me to be doing a futuristic film which has action in it, is a very natural move that takes advantage of what I’ve been doing.”

Part of what Brambilla has been doing is working at Ridley Scott’s commercial production

GUESS WHO WINS?

“Sly and Wesley are personalities,” said Silver. “There’s nothing about them that’s based on color. These two very ethnic characters upend a homogenized future.”



Stallone, thawed and trapped in his cryogenic freeze chamber, awakens in 2032.

company, and the young director admitted to a certain amount of influence. “A lot of his look in cinema involves textures and very complex visuals,” said Brambilla of his mentor. “We’re doing that, too—this is a very visual film—but the future is much cleaner and more sterile than anything in BLADE RUNNER, so it is a little different. My next movie is actually with Ridley Scott’s development company. It’s a thriller as well, a smaller film called SAMSONITE WARHEAD, about an atomic bomb in a briefcase. With that, I hope to do something more psychological and character-driven. I like the action genre very much—I think it’s a very effective way to be entertaining and if you can do any kind of social commentary, as we are doing, then it’s a good way to inform people as well—but I don’t want to get pigeon-holed into one category.”

Brambilla’s attention to texture and complex visuals includes an attempt to make subtle statements about environmental ecology. “My inspiration for the look of the future

was two architects. One was a Japanese architect called Shinta Kamatsu and the other was a Spanish architect called Emilio Andaz. Andaz’s architecture was all environment-friendly—it looks like a golf course with a building in the middle, because everything uses landscapes. So, indirectly, when you walk out from having seen the film, you will feel that everything is green and prosperous. There is a strong statement made that cars are now all electric. There’s no more pollution, although the ozone layer has already been depleted to the point where people have to wear protective clothing.

“With the costume design, what we wanted to do was have a different feel for the future on the surface.” Brambilla continued. “Rather than going for something that had been done, like BLADE RUNNER or BRAZIL, I wanted something that was much more Japanese in feeling and more serene in a way. So our costuming for people on the surface reflects the fact that the ozone layer has burned off for the most part, so

people don’t leave a lot of skin exposed. The scenes under the city were much more textural, and the idea was that they’re basically living in landfills—which is all the refuse for years and years, in fact an archaeological dig for garbage. They’ve recycled materials for everything, so they’re wearing old motorcycle tires, old soda pop cans—they’re using everything they can in the design of their outfits. We wanted to do something which was intimidating [for the police], so the uniforms have a little of the Gestapo feel to them.”

But the science-fiction decor is mostly background for the pyrotechnic action which the film must deliver to its audience. With such a heavy burden of stunts, sets, costumes and effects, DEMOLITION MAN sounds like an intimidating task for a first-time director but Brambilla disagreed. “I’ve been asked about that many times,” he said. “It’s interesting, because when you start working on something that has this kind of budget and stars, you can’t help feeling apprehensive about the situation, but it’s actually working out well. I’m happy working with Sly and Wesley—they’ve been very cooperative—and Joel’s been great. So I really haven’t had the kind of experience that a lot of first-time directors have had with stars and studios, and all that.”

If Brambilla’s visual flair ignites DEMOLITION MAN at the boxoffice this fall, his producer is already eagerly considering sequel possibilities. “The media tend to believe that there’s something wrong with the action genre, but keeping the audience entertained is as much a contribution as anything else, and I’m proud of that,” Silver responded when asked if he wouldn’t rather try something different, like a love story, instead of launching another action franchise. “I like making sequels—they’re a lot of fun. I wish I could find a way to make the second one without having to go through here to get there. The kind of movie I like to make is commercial. I always try to make hits. It’s hard to make them and it’s hard to figure out the magic formula.” □

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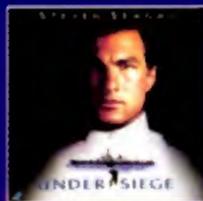


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FANTASTIC FOUR

How director Oley Sassone filmed it for less for Roger Corman's Concorde.

By *Steve Biodrowski*

How do you make a \$40 million movie for \$4 million? Obviously, you can't. However, you can take a script budgeted to be a multi-million-dollar spectacular and scale it down so that it can be shot on a shoestring. That's what happened when Bernd Eichinger's Neue Constantine Films joined forces with Roger Corman's Concorde-New Horizons Corporation to translate Marvel Com-

The one-time \$40-million project is based on the popular Marvel Comics series, first published in 1961.



Carl Ciarfalio as the Thing, makeup by Optic Nerve, Rebecca Staab as Susan Storm, Alex Hyde-White as Dr. Richards and Jay Underwood as Johnny Storm.

ics' THE FANTASTIC FOUR to the big screen. Scheduled for release through Corman's company late this summer, the film was produced by Steve Rabiner, written by Craig J. Nevius and Kevin Rock (WARLOCK: THE ARMAGEDDON), and directed by Oley Sassone (BLOODFIST 3). The cast features Alex Hyde-White (INDIANA JONES AND THE LAST CRUSADE) as Dr. Reed Richards; Michael Bailey Smith (NIGHTMARE ON ELM STREET 5) as Ben Grimm; Jay Underwood (THE BOY WHO COULD FLY) as Johnny Storm; Rebecca Staab (MR.)

SATURDAY NIGHT) as Susan Storm and Joseph Culp as Dr. Doom.

This is not the first time that Corman's name has been linked to a Marvel Comics character (at one time he was planning to direct SPIDERMAN, a property now assigned to Corman alumnus James Cameron), but FANTASTIC FOUR is not a project he developed himself. According to the genre veteran, "Bernd Eichenger, a prominent German producer, had bought the rights to it and had planned to do it on a \$30 or \$40-million dollar budget. He came to me in September and said he hadn't

been able to put together all of his financing and his rights would run out if he didn't start shooting by December 31st. He asked, 'What could we do at your studio to make this picture?' So we put it together. We cut the budget from forty-million to four-million, and we started shooting on December 28th."

Slashing the budget by ninety percent was "a matter of simply using our money most efficiently, knowing that we would get good actors but not stars and that we would pinpoint those special effects we wanted in the film," said Corman. "We eased back on the number of special effects. We analyzed the script and said, 'We know we can't do all of these effects and, rather than try to do a cheap version of a lot of effects, let's figure out which are the most important and spend our money—more than we normally spend, though still not as much as JURASSIC PARK—on the effects that we consider to be significant.' Then we decided that FANTASTIC FOUR was its own star, so we could go for unknowns; we didn't [need to] spend money on cast. That's our theory, anyway. If I had the budget of BATMAN, I might have a different theory!"

Of course, Corman can af-





The Thing, makeup designed by John Vulich and Everett Burrell of Optic Nerve.

ford to joke, since he wasn't the director on the set trying to make a film about a human torch, an invisible girl, a stretching man, and a rock-like thing on such a paltry budget. Oley Sassone, the man calling the shots, also makes a stab at humor when asked how he directed a \$40-million film for only \$4 million.

"By the seat of your pants!" he laughed, but noted more seriously, "A lot of preparation. I did my homework with the people working on it. I shot-listed everything; I boarded all the effects shots. Even though pre-production time was about a month, I tried to prep everything as much as I could."

Sassone was well aware of the need for preparation, having helmed previous low-budget efforts for Corman. "I had done a couple of movies at Concorde and swore I would never go back," said Sassone. "But this was FAN-

TASTIC FOUR, and Constantin films was involved. That really excited me, and the fact that they were going to be spending a little bit more money than the usual Concorde budget. I said I'd give it a shot, especially when I found out that Dr. Doom was the nemesis in this—he was one of my favorite characters as a kid. Spiderman was my favorite superhero, but

Doom and his henchmen, filmed on a shoestring at Corman's studio in Venice, a co-production with Germany's Neue Constantin Films, making use of an expiring option.



the Fantastic Four and Dr. Doom were right up there. It was great to be involved with a project that I grew up with."

Though the script had been written prior to his involvement, Sassone provided input on a subsequent draft, tightening the focus of the story. "We made it more of the story between Reed and Dr. Doom," said Sassone. "They did a good job of bringing that to the surface."

The budget limited Sassone to a tight 21-day schedule, with a few extra days in post-production to film such pick-up shots as Dr. Doom's climactic fall from the ramparts of his castle. "It was really hell, but you get some weird adrenaline that keeps you going. The week after we finished shooting, I felt like I had jet lag, like I'd been stepped on by Godzilla. But when working, I was ready to jump in every day and fight—and it was a fight. If they were smart, they would have given us a little bit more time and money. We've got good performances. I've worked in theatre, and I always quote John Huston, who said he did a lot of his directing in casting. There's a lot of truth to that: start with a good script, get a good cast, and you're halfway there."

Sassone's decision to take on the daunting assignment was influenced by finding an optical effects supervisor, Scott Phillips, who showed how they could deliver the goods for less money. "I knew that if we couldn't get the special effects to look legitimate, then this would be a bust," said Sassone. "I would probably have bailed out of the project. Thank God in



Joseph Culp as nemesis Dr. Doom, designed by Optic Nerve, based on the comic book art of John Burns.

the pre-production stage I found Phillips, who showed me that this could look professional and up-to-par. It's putting him to the test, too."

Phillips' specialty is the burgeoning field of computer graphics, the kind seen in TERMINATOR-2 and JURASSIC PARK. The innovative aspect of his work in FANTASTIC FOUR is that Phillips managed to composite elements into finished opticals by using his home equipment, not the vast resources of an organization like ILM. The previous drawback to this approach was not so much compositing the elements in the computer as getting a final image with resolution good enough to stand up on a big screen.

"They originally came to me saying they wanted to do the [effects] on video," said Phillips. "I was a Marvel Comics aficionado when I was a kid, so I just couldn't see it go down like that. I told them that for a very similar budget, just a little bit more, I could come up with a system that would allow them to use film res rather than video. Video res is okay for some stuff, music videos and things like that, but not for a motion-picture, not yet."

"Basically we're taking one frame of 35mm and

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OPTIC NERVE MAKEUPS

Interfacing prosthetics with digital effects.

By Steve Biodrowski

Optic Nerve took on the makeup work on FANTASTIC FOUR for less than it was worth out of affection for the material. "They wanted the most for their money, and we jumped at the chance," said Everett Burrell. "I was a real big fan of the comics as a kid, and I knew that if someone did it who wasn't a fan, it would look like shit, because the money really wasn't



Optic Nerve's makeup for the Jeweler, their own Marvel design for a character scripted as Mole Man.

there for the big companies to do it. This was a great source of entertainment for me, and I want someone else to enjoy it. The Thing and Dr. Doom are such good characters that they had to look halfway decent. They knew they were going to get a good job for a decent price." Burrell and partner John Vulich had done the makeup for producer Steve Rabiner on Corman's DRACULA RISING.

Besides Dr. Doom's armor, Optic Nerve's biggest job was creating a full-body suit for The Thing. "The Thing was a challenge because we only had four weeks to make it," said Burrell. "The suit had separate pieces for the hands and the feet. We had different heads: a mechanical head and a stunt head. He wore the mechanical head most of the time, the stunt head just when he was going through walls. We got him in and out of the suit pretty fast—about fifteen minutes in, ten minutes out. We made two suits, including a back-up one we never used. The face was all radio-controlled, so we didn't have to worry about hiding cables.

"Carl Ciarfalio, the stuntman inside the suit, worked out nice," Burrell continued. "[Michael Bailey Smith] wanted to be in the suit and act, but so much of the acting comes from us moving the servos in the mouth, especially the lip-syncing. I told the guy, 'Believe me, you don't want to be in this suit.' Carl has been in the business long enough to know what it's like. He had the training and the mentality, but I don't think the other guy has been around long enough in this movie environment to understand. Plus, Carl's a stunt guy; his body movements are great."

Controlling the lip-sync dialogue required three radio-control operators. "We had a guy on the upper mouth, a guy on the lower mouth, and a guy on the eyebrows; then Carl actually opened and closed the mouth with his jaw," said Burrell. "We



Director Oley Sassone (l) and computer-effects man Scott Phillips (r) line up Carl Ciarfalio in Optic Nerve's Thing makeup for digital effects. Observing is Michael Bailey Smith, who plays Ben Grimm prior to his Thing metamorphosis.

practiced a few days before we reached the set, trying to sync up to the dialogue. Sometimes it works pretty good; sometimes it doesn't. Ultimately, when it's dubbed, you won't be able to tell. Look at the TEENAGE MUTANT NINJA TURTLES!"

Part of the fun of the project was the opportunity to design the look of the comic book characters so that they would work on-screen. For instance, the Thing looks like a rock, yet he has to appear alive and flexible to audiences. "That's one misconception: he's not made of rock," said Burrell. "He has a rock-like hide. The Thing looks different throughout the issues, so I stuck to the John Burns' issues. The Thing is kind of our own creation—we get a lot more character in the face—but it's still based on the early '70s Thing. And Dr. Doom is

based on John Burns' Dr. Doom. The Jeweler was our own design altogether—he was the Mole Man originally, but we went our own way with that. No one ever said anything to us, and Marvel never had to approve anything."

Although pleased with Optic Nerve's contributions to the film, Burrell had misgivings about working on a \$4 million film that was originally scripted to be in the \$40 million range. "In the comic, when the Fantastic Four go through the radiation beams, it brings out their personalities: Johnny was always a hothead; Susan's kind of an introvert, so she turns invisible. But the film never really gets into that," noted Burrell. "They don't try to bring any seriousness to it or update it. But the film turned out better than anybody expected." □

Lining up a shot of Alex Hyde-White as Dr. Richards with Optic Nerve's arm prop. The stretching arm effect is added digitally during post-production.



transferring it to two respected Abacus frames," continued Phillips. "Abacus is a high-end graphics machine found in all high-end post houses, for image manipulation; it's a standard format in the graphics world. Using two frames to get the resolution of one frame of film means we have to touch-up forty-eight frames per second of film, but it's ten times faster than if you were running a single motion-picture frame at high-res. It brings it down to the desktop level, instead of the million dollar work stations. It's a new technology; it's never been done like this before. The real cost of this is getting the image in and out of the digital environment."

Phillips also figured out a way to digitally manipulate only those frames with an effect, not the entire live action shot. "What this system allows us to do is go in and—instead of having to open every frame all I need to touch is, say, 30 frames," said Phillips. "The big shift is not so much the technology—this is the same software we used on TERMINATOR 2—it's the ability to open up those 30 frames in your house."

Phillips' responsibility consists mostly of compositing elements filmed on the set (e.g., attaching a flaming stunt man's hand to Jay Underwood or one of makeup supplier Optic Nerve's extended limbs onto Alex Hyde-White). "This was supposed to be a fun campy little piece of eye candy, whipped out real quick," said Phillips. "But now I think it's got a big look to it, a lot bigger than our budget. The thing that's disturbing is they used to say, 'Fix it in post'; now it's 'Make it in post.'"

Phillips' task was easier thanks to Sassone's willingness to allow him on-set to supervise effects scenes. For instance, Dr. Doom's fall was filmed at Corman's small studio in Venice, California, with a simple flat standing in for a side of a castle and a large blue pad covered in blue for the stuntman to do the fall. Proper camera placement and staging insured that Phillips was able not only to add a gaping chasm below the character but also to extend his fall from a mere ten feet to an apparently

“My hope,” said director Oley Sassone, “is that somebody out there who’s able to pull me up to the next level will see it and say, ‘Look at what those guys did!’”



Dr. Reed Richards (Alex Hyde-White) gets married, surrounded by Underwood and Ciarfallo, Corman's comic book adaptation, set to open this summer.

endless drop. "The cool thing was being able to go in there during production and get the elements right," said Phillips. "That's rare; usually, there are too many egos involved. Oley was totally cool about it, so I have no excuses if it doesn't work!"

Explained Sassone of his cooperative approach, "I take my cue on the special effects from the guys that do special effects—that's the best way to learn. My attitude is, 'Whatever works for the movie, not necessarily for me or my ego.' When the movie's done, then my ego will get charged!"

Phillips also received some help on one of his flashier effects from Optic Nerve, although this case was more of a happy accident. When Ben Grimm metamorphoses into The Thing, Phillips wanted to avoid a straight morph of the character expanding to new proportions; instead, he wanted the rocky scales simply to spread over the character's skin. "Optic Nerve had never seen this guy that plays Ben

Grimm, yet they made it pretty easy for me—the dimensions match up really well," said Phillips.

"That's great, but it's completely accidental," admitted Optic Nerve's Everett Burrell. "We cast Carl [Ciarfallo, who wears the suit] long before, because we couldn't wait. The guy who played Ben Grimm wouldn't have worked in the suit: he's too big, so we'd have nowhere to go—if you make The Thing too big, it looks weird."

The Thing was not the only character on which Optic Nerve and Scott Phillips' responsibilities overlapped—the filmmakers were originally hoping to accomplish more of their effects on set. "They wanted to know how much we could do with Dr. Richards, how much we could get him to stretch," said Burrell. "We did some pneumatic stretching arm stuff, but we could only take it so far. If we had more money, we could have done more, but ultimately it's easier and it's going to look better to do it on the

computer."

Burrell may have been happy to leave the more extensive stretching effects to another department, but another area of overlap turned out to be less pleasing: Dr. Doom. "We did the armor; we didn't do the wardrobe," explained Burrell. "The one element I feel is really lacking in the film is the wardrobe. Not to blame the wardrobe guy, but I tried to stress to the producers very early on, 'The costumes are an effect almost as much as our stuff is; you should hire somebody who does this type of thing.' They didn't want to listen, and it hurts the film—I think the costumes are the worst thing in it. With a little more money and a little extra time, they could have looked so much better. Our stuff was good, but the problem with Dr. Doom is that he had to wear a costume that the other guy made, and I didn't like it. We should have said, 'We want to do all the costumes,' but again there were the time constraints. If we had more time, I would have hired somebody to do the Fantastic Four outfits and the Dr. Doom costumes. But it was a low-budget film, and not all things were done the way they should be. My biggest gripe is the Dr. Doom outfit: I don't like the tunic; I don't like the cape."

Sassone acknowledged the budgetary constraints but hoped the film would transcend them. "In other productions, even if it's Paramount or Warner Brothers, there's always that problem: there's never enough time, never enough money—you always hear that, even if you've got \$50 million," he said philosophically. "For anybody who reads this article, especially producers in 'the loop,' as it's called—the big mainstream boys—the hardest thing for me is to break out of what's still considered low-budget filmmaking. But the people out there making decisions keep handing over ten and twenty million dollar jobs to guys who are not necessarily doing good work. My hope for this project is that somebody out there who's able to pull me up to the next level will say, 'Look what these guys did.'"

DUST DEVIL

Director Richard Stanley does horror a la Sergio Leone.

By Alan Jones

Hi-techno-punk horror is out and ethnic mythology is in as director Richard Stanley turns his back on futuristic murderous **HARDWARE** to craft a Shamanistic nightmare in **DUST DEVIL**, a violent fantasy certain to kick up a storm of controversy when released this Fall by Miramax. Stanley's **HARDWARE** cost \$1 million to produce and has grossed an impressive \$70 million worldwide to date. Therefore it's not surprising the same cartel of Palace Pictures, Film Four International, British Screen and Miramax, again under the supervision of **HARDWARE** producer Joanne Sellar, figured to invest five times that amount in Stanley's latest stream of surreal unconsciousness. It seemed a sound business deal.

Shot on location in Namibia, South West Africa, over a six-week period last summer, **DUST DEVIL** is loosely based on a real series of local serial killings that happened during 1982, events the South African-born 26-year-old director had already turned into a 16mm short while attending film



Stanley, filming his script on location in Namibia, West Africa, termed as "EL TOPO meets **THE TEXAS CHAINSAW MASSACRE**."

school in Cape Town. "To avoid conscription in the army I escaped over the South African border and hitched around Namibia while getting my London air fare together," recalled Stanley. "One day I arrived in a small town, but left quickly because it was very boring and quiet. Many months later I read a news report detailing how innumerable human body parts had been found in the boot of an

abandoned car in the same town. I was curious about the fact that, although the town seemed so dull, there were people living there who were cutting up bodies and desecrating them.

"There was much speculation at the time over who was responsible for the hideous murders," continued Stanley. "Because the killer seemed uncatchable by the police, supernatural overtones were attached to the slayings. When they finally did apprehend him, the police had shot off his head and he was never identified which, of course, added more colorful legends and even a conspiracy theory."

That was Stanley's cue to take the fantasy elements in the core story to further metaphysical levels. He also updated events so the weird murders run parallel to Namibia's bloody independence from South Africa. (Namibia was colonized by Germany in 1884. Following World War I, South Africa was given a mandate by the League of Nations to govern the territory. Fifty years later the United Nations declared South Africa's presence in Namibia illegal. But South Africa defied the ruling

and after a long, protracted war, Namibia became the last African colony to gain independence in 1989).

Noted Stanley, "The main characters in **DUST DEVIL** are Hitch, the hitchhiking killer; Ben Mukurob, a local cop about to lose his job trying to atone for the past; and Wendy Robinson, a housewife on the run from her abusive husband. This trio are all concerned with their own rough versions of freedom, too."

The title **DUST DEVIL** has a double meaning for Stanley. "In the local language it refers to a small twister, a sandstorm that suddenly rises up from the desert on calm days," said Stanley. "I swiped it for the more obvious horror connotations. The real name for the mythological African demon from tribal myth the hitchhiker represents is Nightwalker, a black magician-cum-vampire figure close to our traditional western vampire with a different set of rules. For example, you use a carved icon to kill him, not a stake through the heart. He has a bit of werewolf thrown in, too, as the Nightwalker is a shape-shifter who can turn into a sidewinder snake or a hyena. I firmly believe in shape-shifting properties, by the way. Basically in **DUST DEVIL** I've inter-



ROBOCOP 3's Robert Burke as Hitch.

SOUTH AFRICAN HORROR

“The final showdown takes place in Kolmanskop,” said Stanley, “with buildings half buried in the sand, like something Spielberg art-directed, then left behind.”



The serial killer in terms of Leone's "Man With No Name" spaghetti westerns.

laced African Bushmen myth, similar to Red Indian and Aboriginal ones, with the vanishing hitchhiker and director Sergio Leone's 'Man With No Name' ideas, while conforming to the traveling serial killer theme as laid down by *THE SILENCE OF THE LAMBS* and *HENRY: PORTRAIT OF A SERIAL KILLER*."

But the prime reason why Stanley wanted to make *DUST DEVIL* his second picture is a surprising one. It's his one-finger rebuke to all the supposed "best" friends he lost due to *HARDWARE*. "I wrote the script in a bad mood after *HARDWARE* was in the can," said Stanley. "Many of my closest friends were upset by the violent tone—I thought it was mild, too unambitious in retrospect—and I was seriously depressed and angry over their attitude. I mean, how long had they known me? I wanted to hurt and outrage them further. So I begin *DUST DEVIL* with a taboo moment of shattering shock horror where a woman is sexually abused, tortured and eviscerated as a deliberate 'This will show them' ploy. I wanted to deal openly with racial and sexual violence to galvanize them even more. I'll admit the opening murder is something of an endurance test. If anyone can

make it through the first ten minutes then they'll be able to take on board everything else I wanted raised for debate."

DUST DEVIL isn't simply "THE HITCHER on Safari" though. "I did write the initial concept in 1984 well before *THE HITCHER*," said Stanley. "As a result of that picture, and the fact I don't want to be accused of plagiarism again, I've weeded out the hitchhiking aspects. He never raises his thumb once now!" Instead, *DUST DEVIL* moves more towards the ancient magical idea of destroying reality.

"It's *EL TOPO* meets *THE TEXAS CHAINSAW MASSESACRE*," said Stanley. "Reality is very fragile and the charac-

ters' moralities are always being torn apart gorily and surrealistically. Both avenues were hard to side-step and, therefore, what you see in *DUST DEVIL* is pretty absurd as well as very shocking. The killer collects fingers based on the old idea that magical powers are contained in the knuckles. That's why knuckle bones are often put inside African tom-tom drums—to give them a better, more powerful, sound." The special gore effects were handled by Little John and Chris Halls, once part of Bob Keen's Image Animation crew, now key members of Dream Machine.

Starring in *DUST DEVIL* are Robert (ROBOCOP 3) Burke, Chelsea (THE DARK HALF) Fields, Zakes (THE SERPENT AND THE RAINBOW) Mokae, Marianne (BAGHDAD CAFE) Sagebrecht and William Hootkins, who stole most of his *HARDWARE* scenes as Link, the voyeur. "I had seen Burke in Hal Hartley's *THE UNBELIEVABLE TRUTH* where he played a similar character to the way I wrote Hitch," said Stanley. "His Nazi Aryan looks worked for the part as the forces of darkness can be channeled well through blondes. Although a star on the rise, he was willing to involve himself in vicious

sex crimes and behave like a dog, something he does in one outrageous scene."

Stanley's first choice for the role of Wendy was Rosanna Arquette but Miramax insisted on Chelsea Fields instead. "It was a plea bargain situation," admitted Stanley. "I desperately wanted Zakes Mokae as the detective. He's my favorite black South African actor. But Miramax was greatly opposed to using him. Chelsea was the deal I had to make for his appearance."

The reason Stanley went out on a limb for Mokae is because *DUST DEVIL*'s main issues are addressed through his character, Ben. "Ben has lost touch with his own African roots," said Stanley. "I needed an actor I liked and could trust to convey those emotions because my own personal feelings are expressed through him. My main grief with my home country is that no matter who's in charge, great offense seems to be taken towards the indigenous tribes. I don't understand why thousands of years of gods and traditions are being so coldly disregarded. *DUST DEVIL* isn't just entertainment, it's my strong argument why these cultures should be preserved and treasured."

Stanley acknowledged that

One of Hitch's sacrificial victims (left) and the aftermath on the autopsy table, Stanley's shamanistic nightmare.



Mokae's previous fantasy film, Wes Craven's *THE SERPENT AND THE RAINBOW*, had a similar starting point to *DUST DEVIL*. "Both deal with ancient African cultures virtually unknown to uncaring Western audiences," said Stanley. "And they kick off with true stories before moving away tangentially." But Stanley noted differences. "Few movies deal with magic in any real way except on a mundane *POLTERGEIST* level," said Stanley. "Craven had no real experience of the Haitian voodoo subject he was handling. I know all about Bushmen witchdoctors and the authentic locale they practice in. That's why I felt it necessary to put *DUST DEVIL*'s huge amounts of black magic back in the jungle where it belongs."

Not that Stanley had much choice. He set *DUST DEVIL* in the real places he knew in Namibia. "The final showdown takes place in an actual ghost town called Kolmanskop," said Stanley. "The buildings are all half buried in the sand and the place looks like something Steven Spielberg art-directed, then left behind for some reason. The houses are all built in the German Gothic style and wouldn't look out of place in Bavaria. But here, in the middle of the desert, these grand *PSYCHO* houses in corrugated iron make for a very strange and wonderful contrast."

Namibia had great light and weather conditions, meaning Stanley could shoot long hours to accomplish every nuance he wanted accented in his script. In fact, when the cast and crew were holed up on the Skeleton Coast, because the local bar could only accommodate five people at a time, working around the clock seemed an agreeable diversion. "I loved working in Namibia," said Stanley. "Because very few people have ever visited the place, it's probably the last location in the world that hasn't been filmed to death. After the Grand Canyon it has the second largest natural canyon system on Earth and the rock spire formations are breathtaking. I had the sense I was stealing beauty from God for *DUST DEVIL*."

But the main advantage of Namibia was being out of touch

SOUTH AFRICAN HORROR

"Namibia is one location that hasn't been filmed to death," said Stanley. "With its breathtaking canyons and rock spires, I felt like I was stealing beauty from God."



The pathologist's report on one of Hitch's native victims, the work of no mere serial killer, but that of an elemental, mythical force ravaging the countryside.

with the rest of the world as far as Stanley was concerned. "We were so far away from prying eyes no one could interfere with what we were doing," he said. "Rushes took two weeks to get back to the London home base so it was impossible for anyone to order reshoots. By the time they did, we had already struck the sets. I felt I had a much freer hand on *DUST DEVIL* than *HARDWARE*."

The downside of the Namibian experience were the technical nightmares the crew faced. For example, prosthetics melted in the heat before they'd even been used. "There was lots of standard equipment we couldn't lay our hands on as Namibia doesn't have a film industry," said Stanley. "Interior car shots became a colossal problem because vehicle mounts don't exist there. We had no technical resources available to repair the cameras or generators which kept breaking down with alarming regularity. Getting from one location to another across the desert was very hazardous too, and the crew suffered many road accidents. It wasn't cheaper to film in Namibia, either, once you allowed for the cost of airlifting in key equipment."

DUST DEVIL is totally dif-

ferent from *HARDWARE* in every respect, save one. "The influences are the same," said Stanley. "Stylistically it's another marriage between Italian *giallo* and spaghetti westerns. Burke is a cross between the 'Man With No Name' and the killer who puts on black gloves before he stabs his victims in every Dario Argento movie. The South African setting makes these themes more inscrutable. *THE GOOD, THE BAD AND THE UGLY* is my major *leit-motif*. In that Sergio Leone movie cynical privateers looked for buried gold against an American Civil War backdrop. My *DUST DEVIL* pawns weave in and out of similar historical events."

And if *HARDWARE*'s overall look was "Orange, red, blood and fiery hell," then *DUST DEVIL* is "Burnt down, nostalgic '30s sepia," noted Stanley. "When *DUST DEVIL* opens it could be set in the Stone Age. Then it moves into a '20s feel. After 30 minutes it becomes clear it's set in contemporary times. I initially use Leone's *ONCE UPON A TIME IN THE WEST* brown color arc. Then watercolor shades of lavender blue and turquoise seep in to represent the magic

and unnatural happenings. I was very impressed by Michele Soavi's use of color in *THE SECT/DEVIL'S DAUGHTER* and used his shimmering Virgin Mary blues to represent the forces of God."

Stanley thinks *DUST DEVIL* represents a major quantum leap over *HARDWARE* on practically every artistic level. He smiled, "Despite all the hard work and energy I invested in *HARDWARE*, I now see it as a fairly reasonable action/horror trip movie which plays better if you're drunk when you watch it! I don't think I aimed as high as I should have because I leaned too heavily on tried and tested genre formulas. *DUST DEVIL* comes from my head and heart and was a more positive experience for me in every way. It's rooted in real life and a real place, yet plays like a fantasy because it deals with the tricky, illusory nature of the genre. I'm very happy with it."

But will *DUST DEVIL* invite another lawsuit like the infamous one Stanley was involved in over *HARDWARE* (see 21:5:27)? "In a way, yes!" laughed Stanley. "I believe someone, somewhere has already written this story before. But who has the time to go over every comic strip, play, film and book to find it?"

Stanley should have found the time. *WINDPRINTS*, directed by David Wicht, starring John Hurt and Sean Bean, was financed by MCEG and Virgin Vision in 1989. It deals with the exact same events Stanley does, although Wicht approaches the source material in an altogether more realistic way.

While this potential legal snag waits in the wings, one thing is certain. Stanley goes Hollywood for his next film to be produced by Ed Pressman. Noted Stanley, "This new project is in the same magical reality area as *DUST DEVIL*, but it's more full on fantasy with nods to *KING KONG* and *JASON AND THE ARGONAUTS*. Ray Harryhausen-type stop-motion fantasy has been missing from the screen for far too long now. Sam Raimi spearheads its return with *ARMY OF DARKNESS: EVIL DEAD III* and I'm, ready, willing and able to pick up the baton." □

DUST DEVIL

THE FINAL CUT

U.S. audiences won't see the film Stanley intended.

By Alan Jones

Writer/director Richard Stanley won a long-fought battle to get his cut of *DUST DEVIL* released in Britain. It was something of a Pyrrhic victory, as no other territory is scheduled to release it and Miramax, the film's U.S. distributor, plans to premiere its shorter version in the fall, one which Stanley feels betrays the artistic merit of his "mythological thriller, the archetypal South African horror story." Stanley is currently escorting *DUST DEVIL: THE FINAL CUT* around the festival circuit to insure his vision gets exposure.

When Miramax co-funded *DUST DEVIL* with a number of British investors, under the Palace Pictures umbrella, they retained the right of final cut for its U.S. release as they did with Stanley's *HARDWARE*. Stanley called Miramax's version of

his earlier film "far less trippy and weird than the British version." Stanley said he was happy with the arrangement because it prevented the need to arrive at a "compromise cut" and "each territory could have a version that satisfied them."

Throughout the arduous *DUST DEVIL* shoot on location in Namibia, Miramax admirably kept their distance giving Stanley only minor suggestions about the "feel" of the film. In December 1991, Stanley delivered a 120-minute fine cut, which was subsequently shortened by ten minutes to fulfill various British TV contracts. This version was delivered to Miramax after being approved by all British parties involved. Miramax cut 25 minutes more on their own.

When Palace went bankrupt in February 1992, Stanley was asked to accept a single *DUST DEVIL* version to fall some-



Robert Burke threatens Chelsea Fields when they first meet. U.S. distributor Miramax cut out Stanley's mythic underpinnings, making Hitch a common killer.

where between his and the Miramax cut. This was justified as financially expedient by Palace who hoped to reap some monetary benefit from a quick worldwide release. Stanley nixed the idea. "I already felt I was dealing with a compromised version because I'd lost ten minutes in the first place," he said. "I told Palace I wasn't willing to go back into the editing room."

A 94-minute cut was subsequently assembled against Stanley's wishes and test screened in London to poor reaction. A tightened cut of this version was then released as *DEMONICA* in many European territories in the summer of 1992. This cut played at the prestigious Avoriaz Festival in January 1993—and Stanley refused to attend the event as a result.

Polygram Filmed Entertainment picked up the UK rights to *DUST DEVIL* from Palace. Desperate something resembling his original intention should see the light of day, Stanley persuaded Polygram to consider releasing a new cut of *DUST DEVIL* by showing them a video of his original assembly and promising to personally finance it to the tune of \$25,000. After months of legal and personal wrangles Stanley delivered his 108-minute answer print from which all U.K. theatrical and video copies were struck.

"It's definitive, representing a reasonable compromise between all other versions, and is

the only one which makes sense," said Stanley, whose main problem with the Miramax version is that most of the dream sequences have been cut or rearranged, making nonsense of his premise. "*DUST DEVIL* is about magical reality," he said. "Hitch, the *Dust Devil* himself, operates inside one's dreams and can get to you while you're asleep."

Dropping the dream sequence makes Hitch a flesh and blood person, not an entity/mi-



Zakes Mokae as Ben Mukurob, the detective on the case, plagued by nightmares of the death of his wife.

rage. "My movie is about the devil in us all, and works on a multitude of subtextual levels," said Stanley. "They wanted a straight serial killer thriller."

Summed up Stanley defiantly, "This was a personal battle worth fighting for, even though only Britain will benefit. I really can't stand the Miramax version, which I feel is a wolf in sheep's clothing. I just wish Americans could get the chance of judging my original vision for themselves." □

Makeup artist Little John works on Hitch's headless body in Namibia. Stanley, a native of South Africa, based the film on news reports from his homeland.



STAR TREK

THE NEXT GENERATION

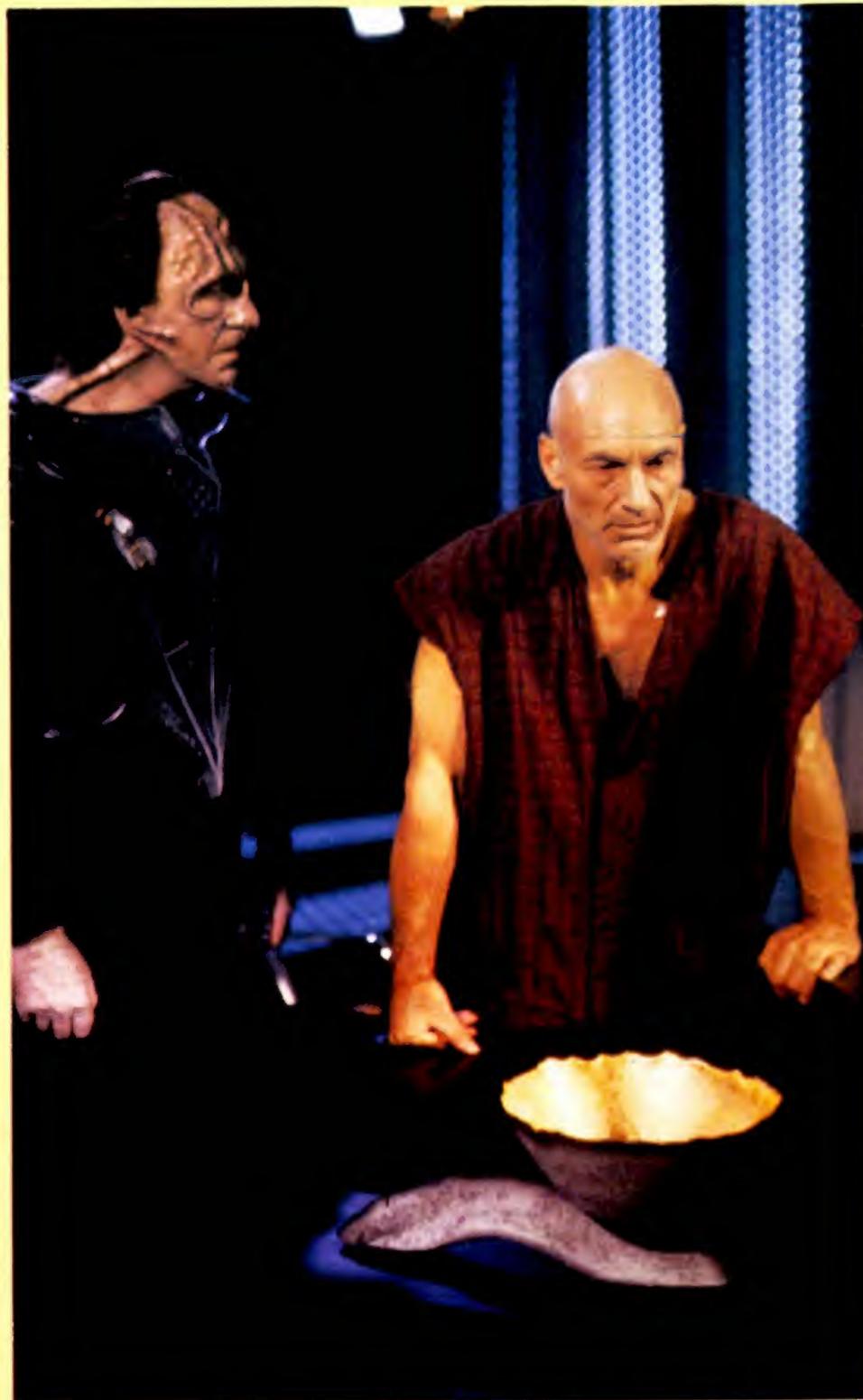
The best-written, best produced show on television soars to its final year.

By Mark A. Altman

Gaining access to the sets of STAR TREK: THE NEXT GENERATION is about as difficult as raiding Fort Knox. There have been breaches of its airtight security, including a well-documented foray of two fans who snuck onto the sets one evening with a video camcorder. When discovered by security, one of the youths feigned a heart attack allowing both to beat a hasty retreat while the security guard rushed to obtain medical assistance.

When a leggy actress with long blonde locks asked for access at the soundstage door of Stage 8 last season, security didn't budge. But Sharon Stone pretty much gets what she wants—which included a visit to the 24th century. After a quick call to Rick Berman, overlord over all things Trek, the actress was graciously welcomed onboard.

STAR TREK is hotter than ever. Everyone from former President Ronald Reagan to physicist Stephen Hawking have taken time to survey the bridge of the *Enterprise*. Once the exclusive domain of devoted fans, STAR TREK has turned into Paramount studio's most lucrative franchise and a respected mainstream success. It has filled the studio's coffers with an estimated \$1 billion in revenues over the years—from television airings, feature film



Patrick Stewart as the tortured Jean Luc Picard in the grip of a Cardassian inquisitor played by David Warner in "Chain of Command, Part II," one of the dramatic high points of the syndicated series' just-completed sixth season.

voyages and merchandise. While Paramount rushes to capitalize on recent boxoffice successes like WAYNE'S WORLD and THE ADDAMS FAMILY, no property on the lot, in fact, no property in Hollywood, including the venerable James Bond series, has shown the staying power of STAR TREK.

STAR TREK: THE NEXT GENERATION, in its just completed sixth season, has continued to display astonishing ratings growth, and the debut of spin-off DEEP SPACE NINE, has posted stratospheric numbers as well. STAR TREK spearheaded Paramount's entry into the first-run television syndicated market place where other series such as THE UNTOUCHABLES have failed to post such stellar numbers. STAR TREK now stands poised to re-energize Paramount's feature division as well with the announcement of the first STAR TREK: THE NEXT GENERATION feature film, to be released in December 1994.

"I've been very surprised at the ratings and I've been delighted with the episodes of NEXT GENERATION this season," said series executive producer Rick Berman. "The ratings continue to get better every single year."

Much of the credit for THE NEXT GENERATION's creative flowering sixth season can be given to co-executive pro-



The crew finds Data's abandoned shuttle craft on an uncharted planet in "Descent," sixth season's cliffhanger. Filming the search for the missing officer, on location in Simi Valley. Inset: The kicker, surrounded by the Borg under the command of Lore, Data's evil twin.

THE NEXT GENERATION

STAR TREK'S NEXT SPIN-OFF

Filling the void when THE NEXT GENERATION leaves the air.

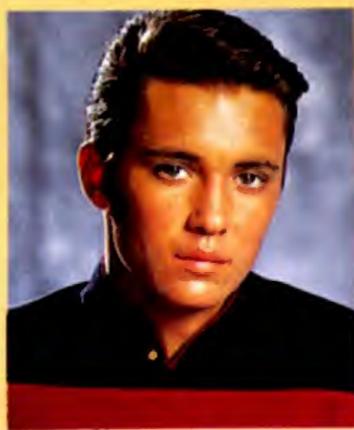
By Mark A. Altman

Officially, the next, seventh season of STAR TREK: THE NEXT GENERATION will be its last, to make way for movie voyages to come. But since TV audiences have continued to embrace THE NEXT GENERATION sixth season, at a time when spin-off DEEP SPACE NINE has also earned high ratings, Paramount is considering another spin-off series or continuing THE NEXT GENERATION in another form, possibly with a new crew. Confirmed STAR TREK supremo Rick Berman, "There have been very preliminary discussions about the possibility of a new series."

Said Berman, who produces both STAR TREK shows for Paramount, "DEEP SPACE NINE has shown the studio that there is room in the lives of the American audience, the people with the Nielsen boxes, for two STAR TREK series with both shows raking in the numbers. If we're going to lose one, it's worth thinking about [doing] another simply because we know that the public is willing to embrace two series on the air at the same time. With that thinking, new areas will be explored to possibly have another show."

Though Berman is mum about the details, it's clear that he plans to be involved in the creation of the new series. "More than anybody else, I feel a sense of responsibility towards this franchise," said Berman. "Having worked with Gene [Roddenberry] since day one on THE NEXT GENERATION and having been as close to him as I was, I feel a certain protectiveness towards STAR TREK. It's not an easy show to write or to produce. I'm not ready to let somebody else take over."

Speculation on a new series focuses



Other ideas include Wesley (Wil Wheaton) at Starfleet Academy.

Sirtis, who plays Counselor Troi. "I'd be happy to work with Jonathan forever," she said. "I think we have really great chemistry when we work together."

NEXT GENERATION producer Ron Moore has distinct ideas about what he'd like to see happen in a new spin-off series. "I would think you would have to basically go back and rethink the show," said Moore. "I don't think you could just remake it. I think you have to make it different, like the difference between THE NEXT GENERATION

on several possibilities. Among them is the continuing voyages of the starship *Enterprise* or another starship with a newly promoted Captain Riker at the helm. Noted actor Jonathan Frakes, who plays Riker on THE NEXT GENERATION, "I don't have to be kicked in the head to know I have a good job, I'll stay as long as they'll have me."

It's an idea which also holds great appeal to fellow *Enterprise* regular, Marina

Paramount might even continue THE NEXT GENERATION with a new commander for the *Enterprise*: Jonathan Frakes as Will Riker, among others, is itching for the promotion.



Suggestions for a new STAR TREK series include one devoted to the Klingons featuring stories like those spearheaded by Michael Dorn as Lt. Worf.

TION and the old series. You have to come up with a whole different ship, a whole different look, decide on a whole different way of doing things. Personally, if there is another series, I think it should be about the Klingons, a Klingon soap opera. Or something that goes way back before Kirk's time. Something that would be different and genuinely look different."

Others suggest that a new STAR TREK project could take place at Starfleet Academy, possibly featuring Wesley Crusher as its lead character—class of 2096? One staffer suggested, with tongue firmly in cheek, "In a few years they can always do the original show again with a computer-generated Kirk, Spock and McCoy. Wouldn't that be fun?"

Pondered NEXT GENERATION's story editor Brannon Braga, "I haven't given it a lot of thought, I'd probably go to another starship. I'd get out of our galaxy and continue the exploration. My impulse would be to stay on a starship of a different design and magnitude and continue exploring the universe. I might get back to a more maverick feeling. It would be interesting to do STAR TREK 20 years from now when the cultural and political climate has changed and see what the show is like. The original reflected the culture of the '60s, much the way this one does the '80s. What would STAR TREK be like 30 or 40 years from now with the same Roddenberry-esque view? It might be much different."

Now more than ever it seems STAR TREK is enjoying the Vulcan blessing, to "live long and prosper." □

ducer Jeri Taylor who was promoted from supervising producer at the end of last season. Taylor, a veteran television writer/producer, ran the writing staff on a day-to-day basis for executive producers Michael Piller and Rick Berman while they devoted much of their time to launching the TREK spin-off, DEEP SPACE NINE. "I think Jeri cannot get enough praise for what she has done," said Berman. "She has a writing staff; Ron [Moore] and Brannon [Braga], Rene [Echevarria] and Naren [Shankar] who have a great bond with her. They've worked together beautifully and turned out some great episodes. I've been able to step back to some degree from THE NEXT GENERATION because of my confidence in these people."

Taylor's promotion was not the only one to shape the show in its sixth year. Other promotions included Merri Howard to line producer, assuming many of David Livingston's responsibilities for producing THE NEXT GENERATION after Livingston was elevated to supervising producer of both TREK shows.

J.P. Farrell, one of NEXT GENERATION's film editors, was promoted to the new position of supervising editor, fulfilling many of Berman's former responsibilities. "His work is wonderful," said Berman. "I've had such confidence in these people that I've been able to step back a little bit."

Although Berman and Piller have distanced themselves from the day-to-day involvement on THE NEXT GENERATION that has characterized their tenures on the show, both have continued to oversee the series and their vision has continued to direct all departments. For Taylor, who took on many of Piller's responsibilities in running THE NEXT

“We had four ideas. Beyond that was an abyss. I thought, ‘How will we ever do 26 shows?’ The staff really came through.”

—Producer Jeri Taylor—



Les Landau directs Brent Spiner as Data in "Time's Arrow, Part II," the sixth season opener and resolution to fifth season's time-travel cliffhanger.

GENERATION writing staff, the sixth season was an arduous, but rewarding year—although far more challenging than she ever expected. "It was a thousand times worse than I could have imagined," said Taylor. "I don't think I could say that exciting is the word I would use to characterize it. But now that the last show of the season has been written, I have begun to relax a little bit. It simply felt overwhelming. Michael [Piller] kept coming in and saying, 'You know, this must feel very creative to you.' And I would say, 'No, it doesn't. It feels like a lot of stress and pressure and anxiety.' It was very difficult."

Taylor's job was complicated by a lack of producible premises in development when she took over. "I looked at the script status report and thought how will we ever do 26 shows?" said Taylor. "We had

four ideas. Beyond that was an abyss. I didn't stop feeling that way until 'Descent' [the final sixth season show] was on stage. But I learned to roll with it and realize the staff was really coming through. Ron [Moore] and Brannon [Braga] grew this year immeasurably as writers and [served] as my right-hand people. Rene [Echevarria] has developed steadily to become just as much of a heavy hitter which has been really gratifying for me to see. Naren is more of a newcomer and hasn't been here the whole season, but shows enormous promise."

Piller remained the last stop before a story for THE NEXT GENERATION reached great bird Rick Berman's desk. "We take pitches and come up with story ideas and we run them by Jeri [Taylor]," said story editor Rene Echevarria. "She has us write them up and we send them over to Michael [Piller] and he decides what stories we put into development. Then Jeri will decide whether to use the writer who pitched the story or

ask one of us to write the drafts of a document which will then go to Michael. He'll ask for changes and then it will go to Rick [Berman]. If Rick approves it, we break the story without Michael and he comes in at the end and either approves it or asks for more changes and then it goes to script and he gives notes. Michael hasn't been doing any rewriting on THE NEXT GENERATION. That's Jeri's job now. She polishes everything. Jeri's hand is in all of these scripts, some much more than others."

For Piller, who was openly critical of the fifth season of THE NEXT GENERATION, Taylor's tenure has resulted in a creative renewal of which he heartily approved. "There's no question in my mind that the sixth season was far superior to the fifth season," said Piller. "I believe that we've taken more risks. We've expanded several

EPISODE GUIDE

This is Mark A. Altman's fourth annual recap of STAR TREK: THE NEXT GENERATION, his connoisseur's guide to the latest 26 episodes of the show's just-completed sixth season. Altman has been dubbed the "world's foremost Treksperit" by the *Los Angeles Times* and "the leading authority on TREK in the '90s" by *USA Today*.

Altman characterized THE NEXT GENERATION's sixth season as the show's most ambitious ever. Noted Altman, "Along with HOMICIDE: LIFE ON THE STREET, STAR TREK is the best one-hour drama on television today."

As always, Altman's observations are annotated with comments by the writers, producers, directors and stars who have made STAR TREK a science fiction and popular culture institution.

To catch up on Altman's look at THE NEXT GENERATION, check out our third, fourth and fifth season recaps (see order form, page 124), including Altman's perceptive guide to the show's first 125 episodes. With STAR TREK airing seven days a week in most major markets, Altman's guides are indispensable in unearthing those gems from the final frontier you may have missed.

"I suspect that even time travelers are vulnerable to a Colt 45."

—Mark Twain to Data and the Away Team

TIMES ARROW II ★★½

9/21/92. Teleplay by Jeri Taylor. Story by Joe Menosky. Directed by Les Landau.

The Away Team returns to the 19th century to rescue Data and save Earth from the depredations of a strange alien life form from the planet Devida Two, which has travelled back in time to feed on mankind's neural energy.

Though superior to the first installment, which capped the show's fifth season—a rarity for a TNG cliffhanger—Part II is hampered by an alien menace that is never clearly defined, squandering a potentially intriguing time travel scenario. The period costumes and production design are top-notch.

Producer and writing staff supervisor Jeri Taylor improved upon Part I by contributing her only credited solo script effort for the season, injecting adroit character bits

Jerry Hardin as Mark Twain, chewing the scenery with young reporter Alexander Enberg.





RICK BERMAN, KEEPER OF THE FLAME

Running the franchise—two series and a big-budget movie—for Paramount.

By Mark Altman



Gates McFadden as Dr. Crusher tends Troi (Marina Sirtis), turned an old witch in "Man of the People."

characters in fundamental ways. We've taken care of some way overdue issues that needed to be addressed; a Geordi love story as well as finding some really really wonderful things for Data, who we felt we had been cheating a little the last few years. We also felt at the beginning of the season we had a franchise that had wonderful opportunities for fun and we rarely took them. I think there are some wonderful episodes that don't take themselves so seriously that are nice breaths of fresh air counterbalanced by episodes that take themselves terribly seriously and are some of the great television shows of the season."

Piller traced the revitalization of the show to the end of fifth season. "If you look at [fifth season] shows like 'Inner Light' and 'The Outcast' you begin to see a restart of serious creativity in THE NEXT GENERATION. I think essentially what you see is the result of the development of DEEP SPACE NINE. That suddenly stoked the creative fires in a very constructive way. I concentrated on communicating that it was not an 'us' and 'them' situation. That these were all people working on STAR TREK, all in the same building, and we should help each other."

Not everyone agreed. Although Piller did a better job at

continued on page 28

Executive producer Rick Berman is master of the STAR TREK universe, a monicker that signifies his importance in having become the reigning benevolent monarch of Paramount's science fiction tent pole, having replaced Gene Roddenberry as the creative force behind the production and development of Paramount's STAR TREK franchise. While Roddenberry's vision for the show continues to serve as the conceptual template which shapes the underlying philosophy of STAR TREK, it is Berman who has been most responsible for its success in the '90s, translating the idealism of Roddenberry into a palatable formula for jaded television viewers.

Berman, who has overseen the production of STAR TREK: THE NEXT GENERATION for the last six years and more recently co-created DEEP SPACE NINE with Michael Piller, is now shepherding THE NEXT GENERATION to movie screens. "It's very exhausting but its been very rewarding," said Berman of the TREK workload.

One of the attractions of working on the motion picture for Berman is his involvement with the movie's storyline. "It's something I don't get a chance to do too much now, with two television shows in the works,"



Berman and son Tommy visit the set of "Second Chances," featuring a Starfleet cameo by NASA astronaut Mae Gemison.

said Berman. "I think it's something I'm pretty good at. The people I work with enjoy my input as much as I enjoy theirs. I spend most of my time sitting and manicuring scripts and in cutting rooms and casting sessions and in post-production. I don't have the luxury to get involved with conceptual matters and with story as much as I used to. I miss that very much."

Berman is particularly pleased with THE NEXT GENERATION's just completed sixth season, a year defined by riskier, more atypical storytelling. Berman admitted he's been reluctant to deviate too dramatically from the traditional format. "I tend to be the most conservative member, trying not to break format too often," said Berman. "I think that when a show gets into its 140, 150th episode you obviously need to expand the envelope a little bit

to get fresh ideas and keep everybody working productively and creatively. You're a little bit more prone to break the rules in the sixth season than you are in the third, but I don't think we've broken them too severely nor too often. I try not to be supportive of breaking format to a point where it's unbelievable. I believe that in a show like 'A Fistful of Data's' you're dealing with something that has a lot of humor, but if you look at the core of the show, the characters have not really broken character

and we still stay true to both STAR TREK and who these characters are. We break rules all the time. In the case of the two-man torture episode, ['Chain of Command'] that breaks format a little bit, but we've had two-man shows before, 'Final Mission' where Wesley and Picard crashed on a planet together."

Despite his involvement with two STAR TREK shows, Berman continues to immerse himself in the day-to-day production chores on both series, although the increased workload has forced him to scale back. Noted Berman, "My involvement in every element of the THE NEXT GENERATION—the stories, the drafts of the script, the design work, the visuals, the casting, the production elements, the music spotting, the sound, the editing, the dubbing—was very, very in-



Berman, executive producer of *THE NEXT GENERATION*, was pleased with sixth season's riskier, atypical episodes. Captain-turned-director Patrick Stewart (above) adjusts Brent Spiner's cheroot as a gunfighter in "A Fistful of Datas."

tense. With *DEEP SPACE NINE* I couldn't do double that so I had to step back a little bit and let other people do some of it. That was the most difficult thing for me. Much more difficult than doing more work was doing less work, but I have come to a relatively good balance. I would say I do half the work I used to do on *THE NEXT GENERATION*. On *DEEP SPACE NINE* I do 3/4 of what I used to do on *THE NEXT GENERATION*. That means I'm putting in 70 hours as opposed to 55 [a week] but I've managed to do that at the price of not being as much in control, as much on the pulse of what's going on with either one.

"Most, 75% of my time, is on *DEEP SPACE NINE* and 50% on *THE NEXT GENERATION*. The movies are taking up more of my time now. When we're producing the movies, it'll be done during the hiatus. It's spread out over a longer period of time. I'm doing one movie now and another two years later, God willing. If there's another [television] show it's going to take the place of *THE NEXT GENERATION*. It won't be a third show so it's not going to increase that load."

Veteran *NEXT GENERATION* director David Carson said of Berman, "Rick has always encouraged very individu-

“You don't see the bridge always looking the same. Rick gives directors freedom you don't normally find in episodic television.”

—Director David Carson—

alistic approaches from the directors. That's why you don't constantly see the bridge looking the same. You try to find different ways of doing it. Rick's idea is to have different directors with different viewpoints creating different looks and different styles which gives the director far more freedom than you normally find in episodic television. You're allowed the freedom to create and, quite frankly, such directing is not encouraged on other shows."

With one year under his belt launching a new *STAR TREK* television show, Berman said it's difficult to compare producing the two series. "*THE NEXT GENERATION* was my first year with *STAR TREK*," said Berman. "It was a learning experience. It was a mess. It was chaotic. There were a lot of conflicts on the writing staff and no one knew what was going to happen. *DEEP SPACE NINE*'s first season, on the oth-

er hand, has run like a fourth season show—it has been smooth and it has been peaceful, and I'm much more comfortable with that.

"I think creativity on *THE NEXT GENERATION* grew greatly from 'Encounter At Farpoint' to the end of the season," continued Berman. "I think *DEEP SPACE* has perhaps grown more.

When you're living in a world of chaos as we were in the first season of *THE NEXT GENERATION*, it's hard to be reflective. It's hard for everybody to work smoothly. Everybody was new to it. Here we managed to have a smooth running machine both in terms of the production and experienced directors and writers. I think it gave us all more of an opportunity to sit back and fine tune and try and make *DEEP SPACE NINE* better. The first season of *THE NEXT GENERATION* was more like treading water and getting through it. But they both have evolved in their own ways and, ironically, now in its sixth season going into its seventh season, *THE NEXT GENERATION* is as smooth running a machine as anybody would ever want to have. I can never imagine wanting a show to be in better shape in the sixth season."

Added Berman, "I've always been lucky so I count this all as more of that good luck." □

including an amusing scene in which Picard attempts to persuade the landlady at his boarding house that the Away Team is a troupe of actors performing "A Midsummer's Night Dream." Also of note is Jerry Hardin's scenery-chewing guest turn as Samuel Clemens—though the revelation that bellboy Michael Aron is Jack London reaches too far into contrived *YOUNG INDIANA JONES CHRONICLES* territory. The Picard/Guinan story arc lacked needed resolution or an emotional payoff in the episode's lackluster coda.

"There is still a whole middle part of their relationship that's missing and may forever be missing," noted Taylor of Guinan and Picard's enigmatic friendship. "This is not a series where we feel we have to explain everything about everybody. The idea that they met 300 years in the past seemed too provocative an idea to ignore."

Taylor chose to abandon some of the story's science fiction elements. "I felt the first episode got mired in technobabble," she said. "We wanted to try to stay away from that. Rather than get into that stuff, we decided we'd just go with the fun."

Producer Ron Moore was disappointed more couldn't have been made with *STAR TREK*'s encounter with Mark Twain. "I felt that we didn't give him his due," said Moore. "To take that sort of historical figure and put him on the starship, there should be more than just one walk through the corridor with Troi. There was so much story to tell that Twain was forced into just playing a sidebar."



Geordi and Data, creating a rift in engineering in "Realm of Fear," effects supervised by David Stipes.

"Transporting really is the safest way to travel."

—LaForge to Barclay

REALM OF FEAR ★ 1/2

9/28/92. Written by Brannon Braga. Directed by Cliff Bole.

Resident *Enterprise* milquetoast Barclay (Dwight Schultz) is attacked by a strange creature while transporting. The result is a new low in technobabble terror with poorly visualized effects, making this Barclay's worst outing. Using the transporter as a metaphor for air travel goes against the grain of established Trekkian transporter lore.

Story editor and scripter Brannon Braga envisioned the episode to be more horrifying, with a

continued on page 29

THE NEXT GENERATION

THE MAKING OF "RELIQS"

Like Mr. Spock before him, how James Doohan's "Scotty" boarded the 24th-century's Enterprise.

By Mark A. Altman

With the ratings bonanza reaped by Mr. Spock's entree to the 24th Century in last season's "Unification," it seemed as though it would only be a matter of time, literally, before another classic cast character found their way into the future. The genesis of chief engineer Montgomery Scott's return to STAR TREK was in a pitch made by Michael Rupert, a freelance writer, who suggested a story in which a character from 80 years before was found suspended in a transporter loop.

"The story didn't work and we didn't really like it, but the notion of someone staying alive in the transporter was a neat gimmick so we bought the premise of that technical nugget from him," said writer/producer Ronald D. Moore, who added that it was Michael Piller who suggested using it to bring back one of the original ensemble. "Michael said, 'That's a neat gag. I wonder if we could use this to bring back an original series character?' Everybody started to prick up their ears and we started going through who it could be. It seemed like Scotty was the best choice. We'd seen Spock and then you look around and realize Scotty was the character that you could have the most fun with because you knew a lot about him. Sulu, Chekov and Uhura are fine characters, but they don't have a lot of the qualities Scotty did: the obsession with the engines, the drinking. We knew we could do a relationship between him and Geordi. He was sort of ready-made to do this kind of a show."

Originally Brannon Braga was given the assignment to write the show, but both his desire to script "A Fistful Of Datas" and Moore's affinity for the material resulted in Moore taking over the writing of the episode. "I asked to do it and they let me write the story," said Moore. "Rick [Berman] said he would approach Jimmy about it and see if he was interested. He gave him a call and it became a go. And then I broke the story and everyone was real



Doohan as Mr. Scott and Leonard Nimoy as Spock, hands across the generations, in 1982's STAR TREK II.

happy with it and we just went ahead and did it."

Noted Braga, "I knew I couldn't possibly write it. I didn't even know who Scotty was. This was a Ron [Moore] story. I just asked that they just not give me the Q story that was going around that was the bane of everyone's existence at the time. Ron really brought that show to life and he was the only guy who could do it justice."

In previous years, the large shadow of the original series often meant shying away from references to the classic cast, but in the case of "Relics," Moore, a longtime

STAR TREK aficionado with a fondness for the original, was allowed to embrace the old show. "I think in the earlier seasons we felt like this show had to go and prove itself," said Moore. "We made the decision very early on that we weren't going to pick up any old plot lines and we weren't going to talk about those guys and we weren't going to have their sons and daughters on the show. This was going to stand on its own. And that philosophy drove the show for quite a while. [Fourth season's] 'Sarek' was the first time that it felt comfortable enough to sort of start to acknowledge its history a little more and then after 'Unification', I think they sort of felt, 'Well okay, that wasn't so bad, we can do this without really destroying who we are and we can do shows that make references to the old series without destroying our own.' So when 'Relics' came around to do, there wasn't a big cry and debate about it."

Noted executive producer Michael Piller, "One of the great things about 'Relics' is that it wasn't a Scotty show. It was a concept about an engineer or a captain being caught in a transporter beam that we come upon. I thought we were going to have problems with [Piller's co-executive producer and boss] Mr. [Rick] Berman who generally doesn't like to do that gag but oddly enough he was in a good mood that day. Rick has opened his mind in a lot of ways. When I came onboard you could not mention the old STAR TREK in an episode. You couldn't make a reference to a character without major problems. When we brought Sarek onto the show it was like, 'My god, we had to march across the street and pay homage.' But now because we are firmly established I think everybody feels a lot more comfortable that we have proven ourselves. We don't owe anything to the old STAR TREK, except like the guys who went to the moon, the Mercury guys had to go up there first. And we respect them for that, but we're not depending on them anymore, so we don't feel we have to bend over backwards not to mention them."

“[Writer] Ron Moore came up with the idea of recreating the old starship. It was a very expensive proposition we cut out at first.”

—Producer Michael Piller—

episode and perhaps *THE NEXT GENERATION*. “We had Scotty and then Ron came up with this wonderful idea of recreating the old starship,” said Piller. “It was an interesting dilemma because it was a very expensive proposition. It was actually cut out after the first meeting with Rick and the production people. But, that’s movie magic. We sort of went around three different ways of doing it wrong and all of us knew maybe we’d get back to the right way. We wondered if we could rent a simulation from a convention or pieces of it. Finally the tech guys came up with a way to do it. I thought that was a magical show that worked not just because Scotty was in it but because it was good idea, well executed, and well written with great special effects and a neat story.”

Helming “Relics,” his first episode of *STAR TREK* was veteran director Alexander Singer who had the challenge of shooting one of *THE NEXT GENERATION*’s most expensive and complex episodes to date. “I was very concerned about the special effects and how they would fit into a television schedule,” recalled Singer. “I had never done that many special effects in a whole show riddled with these things so that was my central question.”

Another concern for the director was the condition of his guest star, actor Jimmy Doohan. “The next intangible was that I had never worked with Doohan,” said Singer. “I felt that potentially the show was a kind

Filming Doohan, who saves the *Enterprise* one more time, and LeVar Burton as Geordi, who initially butts heads with the old chief engineer.

Scotty toasts Picard and memories of the old *Enterprise* with a swig of choice Aldebaron whiskey.

Said Moore, “I set out to do a show that was nostalgic and sentimental and that would resonate with what people cared about. I got a lot of support from [producer and writing staff supervisor] Jeri [Taylor], Michael and Rick. They all liked the script. Rick was very supportive of the fact that it was a sentimental and nostalgic show.”

Noted staff writer Naren Shankar of “Unification,” last year’s episode which was Spock’s first appearance on *THE NEXT GENERATION*. “‘Unification’ was a much less personal show. ‘Unification’ was cast as a big geopolitical situation.

When you do that it becomes harder to bring out the human element because you have this broad canvas with the Romulans trying to take over Vulcan, done at the expense of the personal story. ‘Relics’ didn’t have that problem because it was, basically, about one guy. It was an intimate show and a small show in a way that ‘Unification’ was not.”

With the return of Scotty approved, Moore seized upon the idea of having the former chief engineer recreate the original *Enterprise* bridge on the holodeck, a moment that is one of the highlights of the



“Originally I wanted to do a sequence on the Holodeck with the crew of the original series, have him interact with clips, talk to them.”

—Writer Ron Moore—

Another concern was finding the proper balance in the relationship between Scotty and Geordi, which begins as antagonistic, eventually turning into one of mutual affection. “I think I always had an understanding that it wasn’t going to destroy Geordi’s character,” said Ron Moore. “In a sense, Geordi was right. Who is this guy to be hanging around my engine room and giving me a hard time? I knew as long as he played him straight and eventually made him sort of see Scotty’s point of view and understand and be a little sympathetic, I knew it was going to work.”

Singer was less convinced when he received the script, worried that Geordi’s dismissals of Scotty could backfire among the audience who would be naturally sympathetic towards Doohan’s character. “I had not worked with LeVar [Burton, who plays Geordi] so what I did was meet with him to talk to him about it,” said Singer. “I don’t

think he’d done that before. I figured it’s a new guy and I’d talk to him but I think he was a little annoyed because in effect I wanted to be reassured that he understood that balance. LeVar’s feeling was of course I understand it, if I don’t understand this, I don’t understand anything. It turned out that LeVar is like the cast in general, some of the best actors I’ve ever worked with anywhere and in the scenes it was possible to fine-tune the performance. Sometimes the guys hit the right level immediately, just instantly. Sometimes we had to work for it. The combination of hostility turning into affection was very moving to me.”

In writing the confrontations between Geordi and Scotty, Ron Moore had some distinct ideas about their aspirations and goals in Starfleet which defined them as two very different characters. “Scotty never wanted to be anything else but an engineer,” said Moore. “He was happiest in the engine room. The ship was a living being to him. She was a lady and there was a whole different philosophy. And with Geordi, although I know he loves his job and was hav-

of classic and I understood exactly what I had in my hands. I did not know physically what shape Doohan was in. There was a lot of dialogue and I don’t think he ever did a show in the old STAR TREK where he had this much drama and this many notes to hit. I had seen the STAR TREK movies and I think that’s still true, I don’t think he ever was the center, he was always peripheral and in this episode he was the center. By the time we came to the scene on the old STAR TREK deck, he was not only the center but he had to support a very powerful dramatic scene. It’s a scene that in reading it, I choked up. Part of me is very hardheaded and realistic and then part of me is very romantic and very sensitive and I was deeply moved by that story.”

Like Scotty, Singer, now in his 60s is a veteran moviemaker, a technician with a long career to look back on. “It’s not simply that,” noted the director about how he connected with the show. “I may also be an old man ready to retire, looking at the end of a long career. It’s that the concept is deeply moving. I had great sympathy for him and the things Picard was saying. Just reading the script sent chills up and down my spine. I still feel its evocative quality. My wife, who watches virtually no television, has none of my sympathies and none of my interest in science fiction, watched me shooting that scene and it made her cry.”

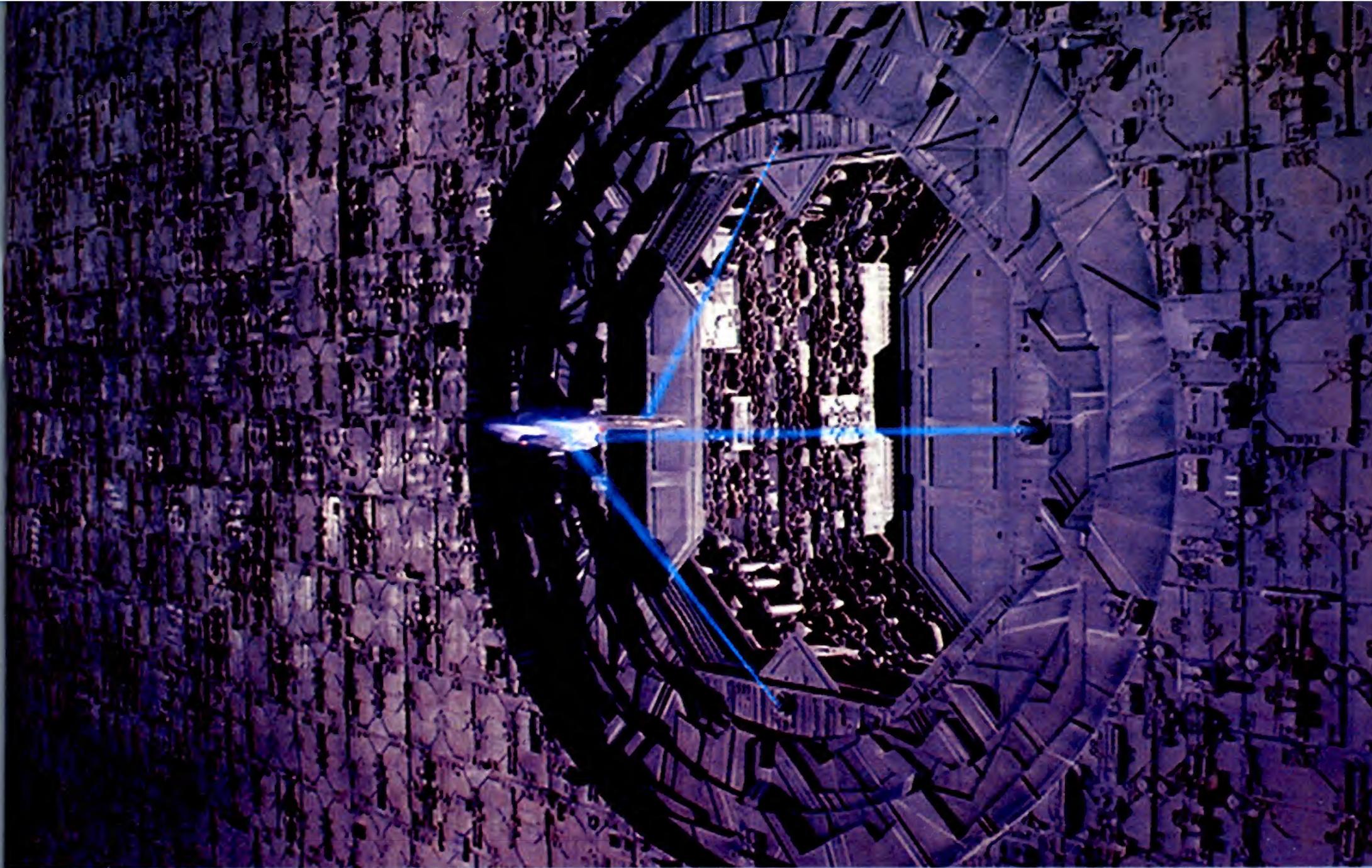
Singer’s concerns about Doohan were allayed during a meeting with the actor prior to shooting. “I wanted to meet him first so we didn’t meet [for the first time] on the set,” said Singer. “He came in graciously and we talked. His delight in do-

ing the show and his manner reassured me enormously. I think that he wanted me to be comfortable and he wanted me to have a sense that he could indeed carry this load and he convinced me. And subsequently I think there was only one day, one scene where he had a very technical page of technobabble, and he was utterly exhausted at the end of a very long day, that we had any problems whatsoever. For the rest of it he was a delight to work with, and he got all the jokes, so to speak.”

Doohan on the small sliver of the old bridge set actually built. Scenes with the full set were blue-screen shots from “This Side of Paradise.”



Doohan and Patrick Stewart on the engineer’s Holodeck recreation of the original *Enterprise* bridge.



The *Enterprise* is captured by the Dyson's sphere, an enclosed solar system onto which Scotty's ship has crashed, the equivalent of four million earths, two hundred million miles in diameter, digital effects supervised by David Stipes. Below: The *Enterprise's* narrow escape at the end, thanks to the ingenuity of an old engineer.

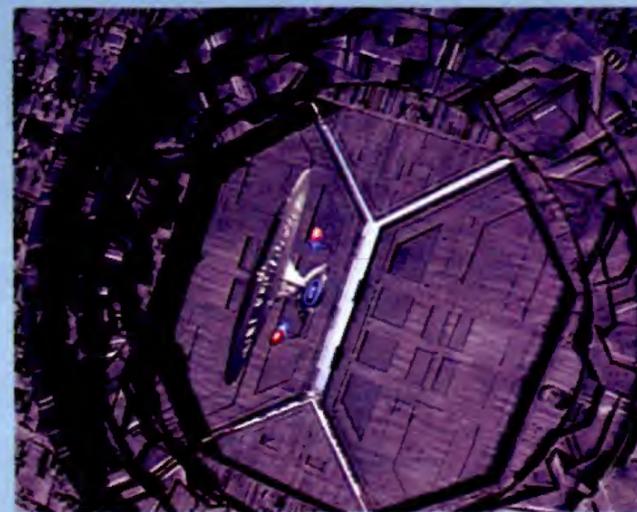
ing a good time at it, it's not the same thing. Geordi used to be on the bridge. I'm sure he wants to command his own ship some day, like probably most engineers in the fleet do. Scotty was a little different and he had a different relationship."

Shankar echoed that contrast. "Scotty and Geordi are probably the two most different people you could ever imagine," said staff writer Naren Shankar, another longtime STAR TREK fan, who also serves as the series' science advisor. "Ron felt very strongly about that. He correctly pointed out that Geordi had not been an engineer his entire life, it's sort of like he ended up that way. He was a bridge officer first season and Ron's point, which is arguable, is that Geordi doesn't think of himself as an engineer. Geordi is the kind of guy who when he wants to relax might go to the beach or play some classical guitar music or hang out. Scotty is the kind of guy who will go into his room and read technical manuals. Scotty is an engineer through and through and he likes to break rules and do things in an unorthodox manner. He likes to tinker and Geordi is not that way, so I think it's reasonable that they clashed initially."

Ultimately, the biggest challenge the producers faced was in visualizing the recreation of the *Enterprise* bridge which Moore had depicted differently in the sto-

ry's early conceptual stages. "Originally I wanted to do some sequence on the Holodeck with the original series characters in some way and we had talked briefly about an idea of doing it," said Moore. "We were going to go down to the Holodeck and have him actually interact with clips like the Diet Coke commercial with Bogart. We'd use a clip from the original series and have him look at them and talk to them. But that was very expensive and prohibitive and we could see that wasn't the right way to go. So I came up with this idea of the old bridge and there was a pause about that. They weren't sure they wanted to do it because it was going to be very, very expensive. The initial estimates to recreate that bridge were exorbitant and so there was a time there for a few days where it was sort of on the edge of whether we would be able to do it at all. But, you know, I think what happened is that a lot of people wanted to do that scene."

The first piece of the puzzle in recreating the original bridge set was laid by production designer Richard James during an early production meeting. "My initial reaction was what we wound up doing," said James. "I said if they could find a clip of the original where there was an empty bridge of the *Enterprise*, then we could take that film clip and do blue screen and I could just build a



piece of the original to shoot the actors against. When Scotty walks in and sees an empty bridge, what he sees is a blue screen. Then I explained that we could take the actor across the blue screen and pick him up walking into the frame again and he'd be against the real set at that point."

Recalled supervising producer David Livingston, "I said we couldn't build the bridge. I'm sure I did. If I didn't, I should have. But that's when Richard brought up looking at the original show and seeing if we can get 'stock footage' off of it. That was like manna from heaven."

A clip from "This Side Of Paradise" was quickly located in which the spore-infected crew of the *Enterprise* deserts the ship leaving Kirk alone on the bridge. "It was Kirk



Worf, Riker and Geordi greet James Doohan as Scotty, dazzled by the technology of the new *Enterprise*.

leaving the bridge through a turbo-lift that gave us enough footage there of the empty original bridge that we could use as the blue screen plate to actually have our people walking in," said Livingston, who pointed out that the post-production team then repeated the clip over and over until they had enough footage to provide the establishing shot of the bridge. "People are literally walking into a shot that was created 25 years ago. That was kind of exciting for all of us. To realize that you can literally tie the two eras together so specifically. That was a kick for everybody."

"I didn't see how they were going to do it," said director Alexander Singer. "I assumed they had a complete bridge. When I was told they had one third of one part of it, I had to put on my thinking cap. I'd like to feel I'm a filmmaker and that given anything to work with I probably can make it work, if it's possible. No challenge has been as peculiar as this one, though. We had a monitor on the set and I worked from the monitor and I kept reliving the old STAR TREK deck, and I was never on it as a director. It's not memorable to me, but all of the sudden I'm living in a place and I don't even have it in front of me to deal with so the business of creating it was to me an enormous cinematic challenge. I had with me an art director and a visual effects director who with their knowledge and sophistication could pace me very comfortably."

Recalled James, "I explained to Alex that we could take the actor across the blue screen and then pick him up walking into frame again and he'd be against the real set at that point." The real set James constructed was a pie-shaped wedge of the bridge which both Picard and Scotty were shot against in their scenes together. "I told him it becomes very restrictive but it will fill okay because I'll have the console out in the center which he can walk past over to

his station and then I said for your reverses I'll switch out the panels and it will be different artwork in there so you can do your reverses against the same set."

Literally replacing the artwork in the *Enterprise* bridge monitors allowed the production crew to move the panels around to the other side of the set to make it appear as though a larger circumference of the set had been constructed of the bridge when, in fact, it was a very small part of it. "I told him [Singer] it will look like it's on the other side of the set so it will give the illusion that we literally did the full *Enterprise* bridge of the original series," said James. "We spent lots of time developing the color and looking at old clips and looking at anything we could get a hold of. There was nothing that existed in the way of drawings and we had to develop sketches from photographs. We developed our measurements

Script supervisor Cosmo Genevese (l) and director Alexander Singer rehearse the scene where Scotty toasts Picard and the old *Enterprise* on the Holodeck with a bottle of Guinan's choice Aldebaron whiskey.



“The actors literally walk in to a bridge shot created 25 years ago. That was exciting, to realize you could tie two eras together.”

—Producer David Livingston—

by saying this looks like it was that high and working from there. We really did look and search because we knew so many fans of the old series would be looking for it and it would mean a great deal to them.”

The helm console was obtained from a fan who had once constructed a replica of the original bridge set and still had many relics from his endeavor. "There's a fan that [technical advisor] Michael Okuda found that built the command chair and the helm," said Moore. "Because we couldn't afford to build those he trucked it down in his van from Stockton. He rented it to us for probably a buck or whatever, and we used it on the set and then when that was done he put it back in his van and drove away with a unique souvenir of STAR TREK."

"Relics" is a tribute to the love that many of the production team still harbor for the original show. Many of the crew who had hid their maniac enthusiasm for NEXT GENERATION's progenitor came out of the closet in order to mobilize for the production of the ambitious bridge sequence. "A lot of people put in a lot of extra effort and didn't get paid for it and put in a lot of extra hours to make that possible and just bit the bullet because they wanted to do the scene," said Moore.

Greg Jein, who has constructed many of

the show's miniatures donated some of the buttons found on the captain's chair and consoles. "We had a few buttons we had gotten from [original series effects supervisor] Jim Rugg a few years ago," said Jein. "They were just sitting in a closet and we found a good use for them that justified their existence again. STAR TREK never died. It's always fun to work on STAR TREK. Even more so when it has tie-ins to the original classic that we all sort of grew up on. We had a lot of fun doing it, using our imagination and left over things."

When construction was finished and the final bridge assembled, Moore was invited down to the set. "Michael Okuda gave me a call and said you've got to come down and see this before it's shot," recalled the writer. "I went down and sat there and got tears in my eyes. I sat in the captain's chair because it was so real. And then the day they were shooting I went down, and there was Jimmy on the bridge. And then Majel [Barrett, Gene Roddenberry's widow] came in to say 'hi.' And then Bob Justman [producer of the original series and THE NEXT GENERATION with Roddenberry] walked in."

Justman was amazed at what he saw. "He came over and watched the scene and said some very nice things to me about the writing," said Moore. "It was like a time warp standing on the bridge of the *Enterprise* with Bob Justman and Majel. I remember we were talking and when he first walked in he had his back to the set and he turned around and went, 'Oh, my God,' and he just looked at it. It was such an accurate re-creation he couldn't believe it." One gaffe Justman did detect was that the color of the carpet was off from that of the original series, but once lit properly it blended seamlessly with the shots from the original show.

Of course, the bridge wasn't the only complex creation for the episode. Moore's script also postulated a Dyson's Sphere, an entire enclosed solar system which the *Enterprise* becomes trapped in. Contributing to its construction was miniature-builder Greg Jein who created the panels which were digitally replicated to visualize the enormous sphere. "We used some left over running ship parts to make the corridor from the interior of the Dyson's Sphere to the exterior, so the justification for hoarding all those things these last 20 odd years finally paid off," said Jein.

Ironically, the Dyson's Sphere concept



Doohan on the old bridge with producer Ron Moore, an original series fan whose script for "Relics" was a labor of love. Noted Moore, "I got tears in my eyes."

had been kicked around by the writing staff for years for a myriad of potential B-stories in the past. "It was something that we were trying to put in for a long time and it became a standing joke," said Moore.

Noted Shankar, "I originally thought the interesting thing would be to make it a partially completed Dyson's Sphere. It ended up being a complete Dyson's Sphere that was uninhabited. When Ron had written about the Dyson's Sphere in the teaser, he wrote 'tech' and I gave him the numbers for the size of it. He was shocked that it was so big. It was like the equivalent of four million earths. It's huge. If you build something the size of the sun's orbit, you're talking about a sphere with a diameter of two hundred million miles."

Several scenes from the show needed to be cut for length including a lengthy scene in which Counselor Troi talks to Scotty about his feelings of being a man out of time. "That was purely a matter of how long the episode was," said Marina Sirtis. "That happens a lot. What didn't make sense was why I was kissing on him at the end if she never met him. It's because the scene was cut out."

In the vignette, Scotty becomes upset when he finds out that Troi is a therapist. "He didn't understand what she was there

to do," explained Moore. "She says, 'Hi, I'm the ship's counselor.' He says, 'Oh yeah, what can I do for you?' She says, 'Well, I want to see how you're doing.' He says, 'Fine, the replicator is working.' He thinks she's the waiter or maid or something and then finds out she's a psychologist and freaks out because he thinks Geordi sent her there. There was also a little bit more character stuff from Scotty about feeling out of time and place. He used to have a function on a ship like this and now he doesn't. That was a difficult thing for someone like him. But I don't think we missed it in the final cut, the story still works without it."

Noted story editor Rene Echevarria of the completed episode. "All I can say was, as a fan, I didn't even read it, I just watched it. It was delightful, and the scene on the bridge was just wonderful. It just brought a tear to the eye and in the Ten Forward scene, 'it is green' was a wonderful reference. The Dyson's Sphere I thought looked terrific, and the escape from it was a nice Millennium Falcon moment which was actually quite deftly done."

Summed up Moore, "I think it's the most enjoyment I've had writing an episode. It's the best I've done in a personal sense. It meant the most to me out of a lot of things I've written because it resonates with my interest in STAR TREK from way back. I'm not sure if in the cold light of day it's the most brilliant thing I've ever written, but it had a lot of meaning for me." □

Directing the *Enterprise* crew's send-off for Scotty in which the old engineer is given his wish, a shuttlecraft to go off and explore the galaxy again.





MICHAEL PILLER, TREK'S SECRET WEAPON

The executive producer, since third season, has been a key to success.



Alien experimenters in "Schisms," makeup by Michael Westmore, costume design by Bob Blackman.

quelling internecine rivalries than others, clearly there is some tension between the two franchises. During the filming of 'Birthright I' when THE NEXT GENERATION crew shot on the DEEP SPACE NINE soundstages a civil war nearly erupted in which nasty notes and missing equipment were the order of the day. More than a few people scan the weekly ratings in the daily Hollywood trade papers to see who's on top each week and there is still some residual harping among some of THE NEXT GENERATION production team who were not asked to work on DEEP SPACE NINE. One person who entered the NEXT GENERATION set with a DEEP SPACE NINE bag turned it around so that THE NEXT GENERATION crew wouldn't chastise them for showing favoritism.

"The money's being spent across the street," noted Jonathan Frakes, who plays Riker on THE NEXT GENERATION. As a director on the show, Frakes didn't have an opportunity to shoot on location for one of the episodes he directed sixth season because of budgetary restrictions. "I don't think it's a secret," he said. The feeling is typical among many of THE NEXT GENERATION cast and crew.

Some feel that THE NEXT GENERATION's impending

By Mark A. Altman

Executive producer Michael Piller's key contribution to the success of STAR TREK has been largely overlooked. Piller hasn't simply been the head writer on the series, but a force for creative renewal that transformed the writing staff of the show in its third season and set the tenor for the years that followed.

Piller co-created DEEP SPACE NINE with executive producer Rick Berman and had hands-on involvement with the new show's first year, far exceeding his input into THE NEXT GENERATION's production machinery. Piller's imprimatur can be found on both shows from their reflection of his feelings about family values to the restriction of violence and the use of force, not to mention the frequent references to baseball. The sport is a personal passion of the producer, reflected in a collection of memorabilia displayed in his office, formerly that of Gene Roddenberry.

Noted Piller, "I think as I watch STAR TREK and as I write STAR TREK there is no greater responsibility than to continue to tell the message that communication is the way to solve problems. When you see Captain Picard and Commander Sisko decide that logic and reason and discussion are ways to solve problems we are telling



Piller on the set with actor Patrick Stewart.

something to our audience that needs to be said on a regular basis.

"The original STAR TREK was a very Kennedy-esque mission to save the universe," said Piller. "Let's get these guys out there and show them what democracy is and educate them and if they don't do it the way we want to, we'll hit a few and get them to be the way we want them." I think as Gene had a chance to look at the change in our country and the change in the world, he felt that what the message of STAR TREK should be was that we should be out there exploring to learn more about ourselves, instead of trying to teach everybody else what our values are. We were very sure of our values in the early Sixties. I think in the last twenty years we've begun to question those values. We have a lot to learn as a civilization and I think the fundamental

message of the current STAR TREK is where can we go and what can we learn from you?"

Ultimately, it is an emphasis on characterization that has defined Piller's tenure on the show. "I was presented with what I thought was a terrific franchise," recalled Piller. "Gene had enormous problems finding writers who could write this show and there was extraordinary political infighting and yet I had been a fan of the show for two years. It was always interesting to

watch because you had great performers like Patrick Stewart, Brent Spiner, Marina [Sirtis] and the rest of the gang. When I walked in the door, I told Gene and Rick that I don't walk in with a bunch of science fiction ideas or a handful of stories; what I am is a character writer. What I can help you do is broaden and explore these characters. I was as intimidated as anybody about what it was going to take to do this. I needed a lot of help in understanding storytelling on STAR TREK and I got that from Rick and I got that from Gene. Once I understood what made the equation work, I structured it in a way that I felt used characterization as the centerpiece for every show. If it didn't have characterization, I didn't feel it was a successful episode."

The just-completed sixth season was an extremely arduous one on THE NEXT GEN-

ERATION, defined by impending deadlines and a dearth of producible scripts which left the writing staff in difficult straits, proving a challenge for newly promoted writing staff supervisor, co-executive producer Jeri Taylor. Said Piller, "She's done such a wonderful job."

Noted Taylor, "I'm sure that in the beginning of the season Michael had as many doubts as I did that this whole thing was going to work. He had an overwhelming job to try to supervise the writing for both shows. His involvement with THE NEXT GENERATION has consisted of going over the scripts plots. He approves stories after we break them on the board. We bring him in and we talk him through it and he makes suggestions. By the second half of the season, he was offering almost no notes at all. He was very happy with the way the stories were being structured."

In his responsibility as head writer for both series, Piller has also been the recipient of some very impassioned mail. Some of it, he finds difficult to fathom. "I think that the universe of STAR TREK has room for all philosophies," said Piller. "I think that's fundamental in Gene's vision. One of the things that continues to get my goat is when I get letters from people

Piller looks in on end-of-season's "Timescape," with Brent Spiner as Data and sound mixer Alan Bernard.



As head writer, Piller's hallmark has been good character drama. Picard encounters hard-as-nails Captain Jellico (Ronny Cox) in "Chain of Command."

“There is no greater responsibility than to continue the message that communication and reason is the way to solve problems.”

—Producer Michael Piller—

who criticize me for writing 'The Perfect Mate' last season. 'How could you create a woman whose entire being is to please a man?' Gene wanted to celebrate the differences between species. It was never the good guys and the bad guys."

More recently Piller's mailbag has included missives criticizing such shows as "Rightful Heir" and "Chain of Command." "Just because something isn't politically correct for 20th-century humanity, doesn't mean there couldn't be somebody out there who does these things; Cardassians torture, Klingons rule by murder. These are concepts that still exist even in a Roddenberry universe. They represent a fundamental code within those cultures. As long as you are true to the character of those people, it's perfectly justified to do stories on it."

Piller's tenure on the final frontier may soon be coming to

a close, however. The head writer and executive producer has expressed a desire to chart his own new universes in the future. "At the end of next season I may move along," he said. "I would never preclude the possibility that I would come back for another season, but although I have been very comfortable being Will Riker to Rick [Berman]'s Jean-Luc Picard, I think it's time to find my own command. It doesn't mean I don't want to work with Rick anymore. I love working with Rick and doing DEEP SPACE NINE has been the most rewarding, creative development that I've ever been involved in. But the fact of the matter is, on this lot, at this studio, as the movie deal clearly showed me, he is the guy who does STAR TREK and I'm the guy who helps him. I'm a secret weapon and I hope I will find a project and a franchise that I can begin to make my own. He knows this and he respects it."

Noted Piller of any future plans, "I like science fiction. But I really think that after doing space journeys and aliens for five years, I could use a change. I like the idea of marrying this genre to another genre and making a hybrid. I believe, and I may be wrong, that STAR TREK is not just about space and exploration and the future, it's about exploring the human condition and about entertainment and thought-provoking television. I believe you can take some of those components and put them in another setting and come up with a great television show. I certainly hope to do that."

Piller said one of his greatest joys toiling on THE NEXT GENERATION was the opportunity to judge the winners of the National Writing Competition Finals which can lead to an internship on the show. "The reward is six weeks on the STAR TREK staff," Piller grinned. "Second place is ten weeks." □

title that pays homage to old '50s anthology series. "It was my most personal episode to date," said Braga. "People around here say I am Barclay. I hate flying. That's where the idea came from. If I lived in the 24th century, I'd be afraid to transport, so I enjoyed exploring some of the deeper neuroses that Barclay had."

Noted co-executive producer Michael Piller, "As STAR TREK viewers we have come to take transporting for granted, but why shouldn't somebody be afraid? I felt there were too many similarities to that TWILIGHT ZONE where [William] Shatner looks out and sees the creature on the wing of the plane ["Nightmare at 20,000 Feet"]. I felt we needed to get the episode away from that and I think we succeeded in doing it."

"Are you bothered by him—because it's really none of your business."

—Trois to Riker, about the ensign in her bed.

MAN OF THE PEOPLE ★★

10/5/92. Written by Frank Abatemarco. Directed by Winrich Kolbe.

Lumerian ambassador Alkar (Chip Lucia) uses Counselor Troi as the receptacle for his negative emotions while mediating a dispute.

A good Troi episode, but otherwise a complete and unmitigated disaster that borders on incoherence. Marina Sirtis turns in a solid performance leavened with a healthy dose of high camp kitsch. Troi's transformation into a sex kitten has the well-endowed actress slithering around the *Enterprise* in a variety of revealing outfits, and includes an amusing scene in which she seduces a young ensign, arousing the ire (among other things) of Commander Riker.

"The premise was basically 'The Picture of Dorian Gray,'" said story editor Rene Echevarria of the script, staff-written and rushed to the stage when the filming of "Relics" was pushed back. "That was the soundbite. We needed something very quickly and this was the only thing in the pipeline. We gangbanged it, all writing an act, and Frank [Abatemarco] tied those acts together. It was surprisingly good considering five different people wrote it. Some shows always do that. LA LAW writes everything as a staff. There's something compelling about it. Overnight you have a first draft instead of someone

Marina Sirtis as Troi, transformed into a sex kitten, seducing Riker, dramatically incoherent, but fun.



pulling their hair out for two weeks."

Noted story editor Brannon Braga. "Frank Abatemarco saw the show as a Prime Directive issue, looking at the character of the ambassador who was using Troi as a receptacle. But after six years, who cares about Prime Directive issues? It's a STAR TREK cliché. It should have all been about Troi with the ambassador as the catalyst in two brief scenes. It was still fun to see Troi acting strange and dressing in skimpy outfits."

Observed director Winrich Kolbe, who made the best of the material, "Marina was terrific. She knew it was her show and was prepared for it. The only thing that I did was occasionally push her a little bit harder to become more of a vamp."

"I may be Captain by rank, but I've never wanted to be anything but an engineer."

—Scotty to LaForge

RELICS

★★★½

10/12/92. Written by Ronald D. Moore. Directed by Alexander Singer.

The *Enterprise* rescues Montgomery Scott (James Doohan), suspended for 75 years in a transporter beam on board a doomed Federation transport ship. A man out of time, Scotty proves vital in saving the *Enterprise*, one last time, from destruction inside a Dyson's sphere.

In the capable hands of scripter Ron Moore, the resurrection of Scotty is so skillfully performed that it's easy to overlook the hokiness of his return. Even Doohan, who chewed his way through many of the STAR TREK movies, manages to deliver a strong performance. The nostalgia is laid down in spades, but it's fun to see THE NEXT GENERATION acknowledge its heritage, including use of the original series' sound effects, and an exceptionally well-realized Holodeck recreation of the original *Enterprise* bridge set. Moore, a longtime Trek fan, drops in several appreciated homages to the original, including allusions to "By Any Other Name," "Wolf In The Fold" and "Elaan of Troyius."

The conclusion pointedly left Scotty unaware that compatriots Spock and McCoy are still alive. "There was a line between Troi and Scotty that got cut," said producer Ronald D. Moore. "She said, 'Would you like to know what happened to all your friends and

continued on page 35

Scotty, entering the old *Enterprise* bridge, actually a blue-screen shot from "This Side of Paradise."



Marina Sirtis as Troi goes undercover as the dreaded Major Rakal, part of the Romulan Gestapo, in "Face of the Enemy," lording it over (l to r) Scott MacDonal as N'Vek, Carolyn Seymour as Commander Toreth and Barry Lynch as D'Seve.

jump to the big screen is designed to buoy the fortunes of DEEP SPACE NINE. "I don't know how good it would be for DEEP SPACE NINE to have us continuing on television if they really want to launch them," said Marina Sirtis, who plays Counselor Troi on THE NEXT GENERATION, about the series' planned cancelation next year.

I've seen a few episodes of DEEP SPACE NINE. They have a different chemistry, a different atmosphere, a different dynamic. I look back on our first season and we've come a long way since then. I imagine they will grow as we grew. They're still finding their space legs over there a little bit."

Ironically, THE NEXT GENERATION has soared in its sixth year to new dramatic and ratings heights. "I think we had a better mix this season than fifth season," said Piller. "I have enjoyed THE NEXT GENERATION. I've enjoyed watching the show this season. A measurement of the success of this season is that the *Enterprise* has not broken down once. That's a measure of how creative the storytelling has been this year. As a result I

"I don't know how good it will be for DEEP SPACE NINE to have us continue on television if they really want to launch them."

—Marina Sirtis, Troi—

would bet that there was a 35% reduction in technobabble. The actors would tell you that. They used to call it Piller-filler, which is unfair since I know less about technology than anybody. Maybe it's because I'm not there."

Noted actor Brent Spiner, who plays Data and has probably spoken the largest share of the Trek mumbo science on the show, "That was one of my big complaints starting with the third season. Gene [Roddenberry] always said technobabble should be used as a spice and not as the main course and I think they've gotten back to that."

One of the reasons is that STAR TREK avoided the cliched jeopardy plots of the A/B story scenarios which had typified fifth season. The dual plots were comprised of a personal story coupled with a ship in peril plot, which often had

nothing to do with each other. A priority for sixth season was to abandon that format.

"Every week the ship was in jeopardy from this, that, or the other thing," said Taylor of fifth season. "There was a certain staleness that was beginning to creep in. We definitely knew that we wanted to rejuvenate things and take

some chances. If you can't take chances in the sixth or seventh season of a show, when can you do it? The show is very solid and very strong and so it's time to kind of push the edges a little bit. And we did that."

Naren Shankar, who serves as the show's science advisor and became a staff writer sixth season, was often charged with devising much of the menacing sci-fi contrivances. "The reason we got away from that format was because most everybody on the staff didn't feel it worked," he said.

As a result, STAR TREK looked towards new avenues for exploration and the show became more daring and provocative often breaking its traditional format and dealing with more controversial issues. "It was conscious," said Piller of the new direction. "From the beginning of the season we said

continued on page 35

THE NEXT GENERATION

HEADING TO THE BIG SCREEN

Next year's movie will blend the new Enterprise with the classic cast in a time-travel scenario.

By Mark A. Altman

Paramount announced plans to produce its first STAR TREK: THE NEXT GENERATION feature film for release in December 1994 at the Showest exhibitors convention held last March in Las Vegas. Prior to the announcement, Paramount had approached NEXT GENERATION executive producer Rick Berman to spearhead their effort to bring the crew of the 1701-D to the silver screen.

It seems only natural that Berman would be the one Paramount sought out to bring their STAR TREK franchise back to movie theaters. Berman has guided THE NEXT GENERATION successfully for six years and co-created and launched its popularly received spin-off DEEP SPACE NINE.

"Paramount asked me to develop and produce a movie for them," said Berman. "The studio came to me because they felt I was the one who had been, in one way or another, partially responsible for well over 150 episodes of THE NEXT GENERATION. They were produced in a way the studio thought was successful; well produced, creative and budgetarily responsible. I was very

pleased that they felt this way. They wanted me to select writers who were comfortable and familiar with the show and who knew STAR TREK. The writers selected are people who primarily have television backgrounds."

The studio's first hope was that Berman would oversee the development of three scripts, the best of which would be turned into the first NEXT GENERATION movie of a projected series of films to be released every two years. Berman found that it would be too expensive and time-consum-



Captain Kirk joins THE NEXT GENERATION. One script in development for the new movie, by Ron Moore and Brannon Braga, has the new *Enterprise* (above) go back in time and join the old (below). The other script in contention, by Maurice Hurley, with input from Shatner, has Kirk alone thrown into the future.



William Shatner's Captain Kirk suggested his own story idea.



Executive producer Rick Berman on the set of sixth season's "Rascals" with daughter Molly, Whoopi Goldberg and Megan Parlen. Berman is producing Paramount's STAR TREK movie and both TV shows.

ing. "We agreed on two scripts," he said, "and then a long and hard search began for who was going to do them. I always knew that I wanted to co-write the story the same way I co-wrote the story of DEEP SPACE NINE with Michael. I went through a long process of thinking about it and I selected the writers. Those deals were then made and I was given certain parameters in terms of time, when the studio wanted this movie out and how much they wanted to spend on it."

Berman's choices to write the two movie scripts for consideration are familiar names to fans of THE NEXT GENERATION. Former executive producer, and Berman friend, Maurice Hurley was chosen to write one script, with another assigned to current series scripters Ronald D. Moore and Brannon Braga. "Hurley is a wonderful writer and a wonderful storyteller," said Berman. "He was involved for two years with STAR TREK in a very integral way and it's in his blood. He knows the characters and the people involved. We need a wonderfully intricate, rip-roaring story and Hurley is wonderful at that. For similar reasons I chose Brannon and Ron who have developed into very good writers on NEXT GENERATION. Either could have done this separately, but as a team there's something that they bring to the table that's going to be greater than the sum of the parts."

Michael Piller, Berman's right-hand man on both THE NEXT GENERATION and DEEP SPACE NINE, is not involved because he turned down the job. "Michael was the first person I discussed this with but it just didn't work out," said Berman. Piller objected to the way the two scripts were to be placed in competition.

"I was offered the chance to do one of them and Maury Hurley was going to do the other one," said Piller. "I've been the head writer of STAR TREK for four years

and this was basically an offer to 'Go into competition for first position. Go in the pool and see how well you do.' I felt it was a step backwards in my career and I could not accept it. Some writers thrive on competition, I don't. I've tried to do everything I can to get the competition out of this writing staff. I wish Rick the best and I told him that if he gets into a jam, I'll be happy to come in and help fix something, but that I wouldn't write the script."

Hurley, who was an executive producer under Gene Roddenberry during the first two years of THE NEXT GENERATION had no problem with Paramount's development strategy. "I don't see it as competition, in any way shape or form," said Hurley. "I see a problem here that if you look at it from Rick's and Paramount's point of view, they have high expectations for this project. The possibility for success is only

“Paramount has high expectations for this project. If it takes two scripts to honor those expectations and make it happen, go for it.”

—*Scripter Maurice Hurley*—

limited by the creativity of the people involved. If you can have two shots at something in terms of a script why not take it? If you could afford four, take four. The responsibility here is not to protect the sensibilities or the ego of a writer as much as to put something on the screen for the people who have high expectations — and that's not just the fans, it's the cast and the crew and everybody else involved. To honor those expectations and give them the best possible chance. If that takes two or three scripts to make that happen, go for it."

Working in tandem with both writing teams, Berman supervised work on the respective treatments, drafting storylines of both scenarios for evaluation by Paramount. Ultimately, it is Berman, along with Paramount who will determine which film will be produced. Filming is to begin in April, 1994. In order to accommodate the schedule, THE NEXT GENERATION's seventh season shooting schedule was moved up by a month so that filming will be completed by the end of March.

"I have probably devoted about two hours a day, six days a week for the last couple of months to script development on the feature," said Berman. "This is not like creating most of the stories we need to de-

The movie will have more of an accent on action, like sixth season's "Starship Mine," Riker decked by Glenn Morshower as Orton, the administrator of Arkaria Base, Trek's take on the heroics of DIE HARD.





The movie will make fuller use of the advanced digital effects pioneered on THE NEXT GENERATION. Above: A shot for sixth season's "Quality of Life," supervised by Ron Moore, the *Enterprise* visits a revolutionary new mining station equipped with a solar particle fountain. Paramount plans to open the movie in December 1994.

velop. We needed to create an epic, something that had much more scope, much more subtext, that was bigger and richer and more complex and had something to say. We could also take advantage of all the things that we can't take advantage of in television and we have six relatively formidable predecessors in terms of STAR TREK movies to use as guides for us."

The decisions involved in breaking each story were made even more difficult by the fact that the next film is designed to utilize members of the original STAR TREK cast. "Whenever you put together an action-adventure two-hour story, it's going to have certain complexities to it," said Berman. "When you're dealing with STAR TREK and temporal variations to integrate elements of the old cast, it becomes very, very complex. The only thing I could compare it to would be when we sat in my office for many, many hours working out the final stages of the story problems with 'Yesterday's Enterprise.' Whenever we got involved in the logic of time travel we would find ourselves falling into huge holes, coming up with something wonderful and then have it open up a new series of problems. This is the same thing but twice as much so."

The Hurley film involves the appearance of Captain Kirk in the future as the sole rep-

resentative of the original cast. The Moore/Braga scenario brings back the entire original *Enterprise* crew when the *Enterprise 1701-D* is thrust back in time. Berman was quick to point out that while the original cast will be utilized, the film's emphasis will be on THE NEXT GENERATION crew. "I always believed that it would be wonderful in the first of THE NEXT GENERATION movies to somehow integrate the two casts into the film," he said. "But this is not going to be a STAR TREK/ STAR TREK: THE NEXT GENERATION movie. It's going to be a STAR TREK: THE NEXT GENERATION movie. From the very beginning, I hoped that there would be some way to bring one or more of the original series characters into the film. The studio also thought it was a terrific idea. I went and spoke to both Leonard [Nimoy] and Bill [Shatner] in the very early stages to see if there was enough interest for us to explore the possibility. Both of them said, 'Yes, certainly, if the part is right.' I don't think either of them were interested in appearing in the movie to hand the baton to a new cast and go away. They both felt if there were roles that were challenging and involving for them and the characters, they would certainly consider doing it."

Scripter Brannon Braga has no fear the

appearance of the original cast will overshadow the debut of THE NEXT GENERATION ensemble on big screen. "The original series cast will bolster, not overshadow it," he said. "The focus and excitement will be on THE NEXT GENERATION characters."

In Hurley's original draft, none of the classic cast was featured. Then Hurley was inspired by a suggestion made by William Shatner. "I found a concept that was given to me by William Shatner very attractive and very feasible," said Hurley who had always expressed a reluctance to use the original cast in any capacity during his tenure as producer on THE NEXT GENERATION. "My assignment was not to do a story that included the old cast. But if the story demands the old crew, that's what we'll do. It's the story that's going to control it. That's the way we approached it."

Hurley, a producer on Warner Bros' syndicated KUNG FU: THE LEGEND CONTINUES, met Shatner when the actor was preparing to direct an episode of the series. Ironically, the episode featured a schizophrenic, played by BODY DOUBLE's Craig Wasson, who takes hostages on a school bus. Jumping between various personae, he segues into a Scotty impersonation which prompts one of the hostages to crack about their psychotic abductor, "I



The ensemble is mostly upbeat about the jump to feature films, but noted Marina Sirtis, "To be realistic, it's not going to be a Troi storyline." Geordi, Picard and Troi from sixth season's cliffhanger "Descent."

could have told you he was a Trekkie."

Berman noted that while most of those involved in developing the feature have a background in television, the movie will utilize feature talent both before and behind the camera. "There are people involved in the TV shows that I will want involved in the production of the movie," said Berman. "People in the production office, people in post-production. These people know this show—and what they do on *THE NEXT GENERATION* and on *DEEP SPACE NINE* in terms of the post-production is exactly the same state-of-the-art techniques that are used on motion pictures. As for the director, the editor, the composer, I have no preconceived idea of who they are going to be. My guess is they will all be people with motion picture experience."

Needless to say, expectations for the film run extremely high. "I'm thrilled to have been asked to do it," said Braga. "It's going to be a challenge to come up with a story to fill the big screen. I suspect it will be a movie that's bigger in every way; bigger heroics, bigger action, bigger music. In the movies you can do things you can't do on a television series. In *STAR TREK II*, Spock died. You can't do that on an episode. The challenge is to do a story worthy of the big screen and I think we have a very exciting story that has the scope that spans two generations and is going to be very exciting."

Noted Hurley of his story, "It's a beauty. That's all you get. The biggest challenge is to try and do it in a way that you don't disappoint a lot of people. There are things in a *STAR TREK* movie that we all want. Certain things have to happen; we have to laugh, we have to have an emotional response, and we have to have awe. It has to have those things."

Ron Moore pointed out that, unlike the

early feature films, which were made a decade after the original series, the new movie will unspool in theaters six months after the final episode airs. "That ten-year gap gave them a lot of room to work in. There were only 79 episodes then so there were lots of directions they hadn't gone in. This one has a lot more episodes and we've gone in a lot more directions. I think we'll see more of these characters in interesting action-oriented situations. I think we've always wanted to do more action on the show, but there are monetary considerations and production limitations that pull us back. We like to do stories like 'Starship Mine,' but we're restrained from doing it. By their very nature the features will be more action-oriented and a lot more fun, with a lot more humor."

For those who toil on the final frontier,

Berman noted that devising the film's time-travel storyline is a complex matter, likening it to third season's acclaimed "Yesterday's Enterprise," which brought back Denise Crosby as Ensign Tasha Yar.



guessing what the movies will be like is a common diversion. "I'm thrilled," said actor Jonathan Frakes. "I hope it lives up to its predecessors. I would assume that they would spend some money to build some new sets and bring in a heavyweight feature director. I can't imagine the quality of the work changing. I hope we keep a lot of our crew intact."

Noted Brent Spiner, "Basically we'll be doing a two-part episode, only we'll be spending about \$30 million more, so there won't be any of the financial restraints we've had on the show. There have been many times when what the writers have envisioned has been scaled back to what it is possible to do in an hour of television. That won't be a constraint once we get into features. That should add an extra layer of excitement to it."

Not everyone, however, is pleased with the new *Enterprise's* leap to motion pictures. Said actress Marina Sirtis, "To be realistic, it's not going to be a Troi storyline. Not to cast any aspersions on Nichelle [Nichols], but I hope that Troi isn't Uhura in the movies. I'm not going to build my hopes up."

Even two-time *STAR TREK* director Nicholas Meyer has some advice for great bird Rick Berman as he prepares to soar to the silver screen. "Have fun, stay loose," said Meyer. "The older I get, the more it becomes about process and the less it becomes about result—which doesn't mean you're supposed to slough off what you're doing. What it means is, how are you spending your life? Are you having any fun? Are you being useful to anybody or are you just sort of jerking off and taking up space, no pun intended. I would hope that the people who do this, do this for love and for fun, because, who knows, maybe they'll be able to slide in something along the way that's meaningful." □

let's take more chances. One of the problems fifth season was we said, 'Okay, it's not a great story but we need another episode for this week so let's keep going.' We said let's wake up and see how far out we can go this year. We have some episodes that are as far out as you've ever seen on this show."

Taylor gives a lot of credit for sixth season's excellence to her staff. "These four guys are absolutely wonderful," she said. "They are brilliant, contentious, creative people who keep me hopping. It's a very exciting thing to be in a room with all of them when ideas and arguments are bouncing around. It gets very heated at times, but we come up with some very, very unusual stories because it's a free room. Dissent is allowed and encouraged. From that I think we hammer out scripts that you could never get to by taking the safe, formulaic approach."

Noted Piller, "I've made some suggestions and killed a few things that I thought weren't right. I've given notes on scripts and in one particular case I turned a show inside out ['Suspicions'] but most of it has really been in Jeri's office. She deserves so much of the credit. Ron Moore has turned into a really strong writer/producer who is a leader in that room, with strong opinions. Generally, he knows STAR TREK and how to make it work. Brannon Braga is one of the great success stories of the last several years I've been here. This is a guy who came out of the Television Academy's intern program as raw and inexperienced as you'll ever find and has grown each year. Now he's turning in some of the show's most interesting work. I have great respect for his work and I think he will become recognized as one of the very special writers in television. Then we brought in Rene Echevarria who has done wonderful work for us on a free-

“This is a staff that’s ticking like a watch. If I had any credit to take it was helping to know what worked over the last three years.”

—Producer Michael Piller—



Picard and Stephanie Beacham as Countess Regina Bartholomew in "Ship in a Bottle," a sequel to second season's winning "Elementary, Dear Data."

lance basis, but didn't seem to do too well under pressure in earlier years. His work and his attitude have matured, and he's done a fine job. And Naren Shankar, our technical consultant and also a Writer's Guild intern, was someone Jeri felt strongly had the potential to make a significant addition to the staff and we brought him on mid-season. This is a staff that's ticking like a watch. It's doing a wonderful job. If I had any credit to take at all it was helping these people to know what worked and what didn't over the last three years."

Even with new willingness to explore bold new themes, not every idea made it to the screen. Some concepts were just too outlandish even for STAR TREK. "Last year we wanted to make Geordi an

alien," recalled Taylor. "He was going to discover that his father was not who he thought he was and his mother gave him an almost ROSEMARY'S BABY-kind of birth after being impregnated by an alien. As a result, Geordi's alien people were coming back to get him. I thought that would have given Geordi's character a lot of development."

Then there was the staff's enthusiasm to kill Commander Riker in "Second Chances," an episode in which the *Enterprise* discovers a duplicate of Riker, created in a transporter malfunction on an Away Team mission nearly a decade earlier. "Our Commander Riker wasn't going to make it," said Taylor. "Maybe we were trying to rock the boat a little too drastically. My original idea, which we thought was very bold and surprising and would have energized the seventh season, was to kill Riker and let his duplicate come onto the ship as a rejuvenated, energetic, driven, ambitious Lieutenant. He wouldn't be Number One. He

would have been at ops and would have had to prove himself and build his career and get into conflict with the others because he had these rough edges from having lived an arduous experience. I was very, very taken with that. But it was just too bold."

Noted Berman, "That was one I said no to. But it gave me a lot of pause. My initial knee-jerk reaction was no. Then I became a little bit more willing to say yes, but there were other problems it created. Once I started leaning towards yes, we started looking at what that would do and how it would fit into the movies and how it would fit into a lot of the different relationships. Basically, you are putting a character on the ship who has not experienced anything of the last six years and doesn't know any of the characters. I ended up feeling rather strongly that I didn't

family?' And he said, 'No, I'm not ready to hear that.' That was the closest allusion we were going to make. It would clutter it up to bring up Bones and say that Mr. Spock is now James Bond, underground on Romulus. You would have to talk about everybody else and we didn't want to say what happened to everybody because we didn't want to lock ourselves into it."



The Holodeck as diagnostic tool, Riker recreates the operating table of his nightmare from "Schisms."

"Mr. Worf, all these Away missions; wind, dry air. I'd really like to suggest you start using a conditioner."

—Barber Mr. Mott (Ken Thorley)

SCHISMS

★★

10/19/92. Teleplay by Brannon Braga. Story by Ronald Wilkerson and Jean Matthias. Directed by Robert Wiemer.

Geordi's experiments with a new scanning system result in members of the crew being abducted and experimented on in a distant realm of subspace by a strange alien species.

Great character moments, including an inspired teaser in which Data gives a poetry reading and a sleep-deprived Riker struggles to stay awake, redeem yet another "sci-fi" high concept mired in Trekian technobabble. Robert Wiemer's first-rate direction, like his work on fifth season's "Violations," features innovative camerawork that heightens the spookiness of the alien milieu, including an eerie scene set on the Holodeck.

Noted scripter Brannon Braga of the poetry reading in which Data delivers an ode to his cat, Spot, "That was a decision to do a cold teaser. The poetry reading was an idea we had been kicking around for quite a while. With Riker falling asleep it's still advancing the plot, even though you don't think that's going to have anything to do with

Riker being kidnapped by alien experimenters, Dan Curry's effects innovation—look ma!—no wires.





JERI TAYLOR, SCRIPT SUPERVISOR

The co-executive producer who energized the writing sixth season.



Taylor also takes a hand in casting, choosing Kevin Conway to play the legendary Kehless in "Rightful Heir."

want to kill off Riker and I didn't get any major arguments about it from Michael or Jeri."

Noted Piller, "It's a fascinating premise. That was going to be the season cliffhanger. The new Riker would come onboard and during the course of the episode the Riker we've come to know and love would be killed and the young Riker would take his place as a Lieutenant on the ship next season. Rick and I both did not like the idea. Rick more than I. Riker has always been a difficult character for writers to write and they said 'Let's get some conflict, let's get some excitement and energy.' But the fact is he's a pretty darn good character. A character that I relate to a great deal. When I read the story, I felt it suggested that the new Riker was everything that the old Riker was not. I resented that as the one who wrote 'Best of Both Worlds' where Riker came to a place in his life where he appreciated what he has and was comfortable with his friends and achieved a great inner peace. I don't believe that the guy who was a loose-end six years before was necessarily the good part of the man. I fought very hard to protect the Riker that we had on the ship. I think the scenes between Riker and Troi [in the episode] are wonderful and answer a call from the fans that has existed for a long time to put those two back

*By Mark
A. Altman*

Co-executive producer Jeri Taylor runs the writing staff on THE NEXT GENERATION and prepares the material that is passed on to executive producers Michael Piller and Rick Berman for development and production green-lighting.

Under her quiet guidance, STAR TREK's just-completed sixth season has proven its most compelling yet. Taylor joined the writing staff fourth season and as the sole female member on both STAR TREK writing staffs and the administrator of a staff of four young males on THE NEXT GENERATION, Taylor has been dubbed affectionately as "den mother."

One of Taylor's many achievements her first year as writing staff supervisor was an improved role for the women on the *Enterprise*. "I tried to bolster the characters of Troi and Crusher," said Taylor. "They had been put in caretaker roles. It's hard to find stories that break them out of that mold. 'Suspicious' was a wonderful vehicle for Dr. Crusher, [showing her as] a charge ahead kind of aggressive person."

Noted Taylor's boss, co-executive producer Michael Piller, "I think you're seeing women being portrayed in a much more interesting and powerful fashion. We've done very nicely by Counselor Troi this year and



Taylor, the gentle but firm "den mother" to the show's largely young, male writing staff.

many of the guest women have been interestingly drawn, with more guest women than in previous years. It's a warmer season. Jeri is an incredibly warm human being with a great deal of love to offer. I think that reaches both the staff people and the work they turn out."

Taylor began writing for television after a divorce from her first husband. "I was a dilettante," she laughed. "There I was, a housewife in Sherman Oaks, with two very small children and I thought if I could write I could be at home and be with my children. So I sat down and started writing screenplays." An interest in theatre, acting and directing, a college major in writing and newspaper experience helped.

Eventually Taylor secured an agent which led to several

freelance assignments. "I wrote at home with my small children clamoring around the typewriter," recalled Taylor. "My littlest one was four, and he drew a picture of me at a huge typewriter, his vision of me, always at the typewriter. I was able to be there for them and as they got older, I took staff positions and was a writer/producer on a number of series ranging from QUINCY in the early '80s until now."

Since joining Piller as co-executive producer, Taylor became far more involved in other facets of production, including casting, editing and post-production. "When DEEP SPACE NINE came along, Rick [Berman] asked me to take added responsibilities because he and Michael [Piller] knew they were going to be wrapped up in the new show," said Taylor. "Casting is an area where I am probably more comfortable than any other—including writing. I have years of experience as an actor, as an acting teacher and a director of stage and screen. It's worked nicely this year [to have a casting] representative on the writing side, the people who develop the characters and the story points, and [be] able to bring that thinking to the casting sessions. There's been a more direct communication with directors than before and I think it has been a happy combination. I respect the directors and their instincts, but I think by mutuality we have come to a better result."



One of Taylor's goals sixth season was to beef up the women's roles: Marina Sirtis as Troi in "Face of the Enemy."

Director Winrich Kolbe, a NEXT GENERATION veteran, has noticed the difference. "Quite often we have arguments or differences of opinion," said Kolbe. "Sometimes she gives. Most times I give. After all, she is the executive producer. Sometimes I don't like her choice, other times I have to say it worked. She is obviously a lot more opinionated about casting than Rick or Michael. It's her right, the writers have been sitting with that stuff a lot longer than I have."

Kolbe cited "Rightful Heir" as an example of a difference of opinion between him and Taylor in which Kevin Conway was cast as the legendary Klingon, Kehless. "My idea of Kehless was quite different from Jeri Taylor's and Ron Moore's," he said. "I wanted somebody who was taller and younger, but Taylor was adamant and said, 'Absolutely not.' You only get so much time to fight and I wasn't quite sure. The key word I think that got me to come around was 'Napoleon.' We talked about the concept when Conway popped up on the stage. Even though he was shorter by a head than anybody else, it worked out very well."

In addition to working more closely with the directors, Taylor has also proven more accessible to the actors. "Most of the

"I tried to bolster the characters of Troi and Crusher. It's hard to find stories that break them out of their roles as caretakers."

—Producer Jeri Taylor—

actors and I have developed a nice relationship," said Taylor. "I know that can get out of hand, but I appreciate the input. These are people who have a very strong sense of who they are, who their character is, and they can provide insights and ideas that would never occur to us. I respect them. If they have a problem with a line or with a scene, I listen because they've been living in these skins for six years. It is my management style, which is to acknowledge everyone's feelings. We get a richer product if those feelings are acknowledged and responded to."

Jonathan Frakes, who has worked with Taylor as both an actor and director, heartily agreed. "Jeri at the helm has been nothing but delightful and helpful," said Frakes. "She's kept her writing staff intact which we all benefit from. She's great to work with as a director and an actor. It's been a great year and a real treat. She's bright, cares about actors and

writing and all aspects of the show, and she doesn't seem to have a hidden agenda."

Echoed director Cliff Bole, "She's always available and gets to work real early, which is great because we do. Usually you try to find a writer and he's still sliding in at 10 AM and we've already done three hours of work.

But Jeri is an early riser, so she's there for my first question and I probably call her on an average of three times a day for the first four days [of shooting] until we level out, and she's always there, and she has great input."

Having worked on STAR TREK now for the past three years, Taylor looks forward to finishing her final year on the show next season, as the series wraps after a successful seven-year run. "Three years is as long as I was ever on anything," she reflected. "I was on QUINCY for three years. This has been a magical experience. It is unlike any other television show. It transcends that, it embraces so much more and effects people in such a different way. It has had an enormous impact on my life. I'm extremely grateful for the opportunity that I've had. Who would have thought that when I came here, never having seen any episode of any STAR TREK, that this would have happened?" □

the story."

Added Brent Spiner, who grappled with the line reading, "Not only did it rhyme but it's technobabble and also had something to say."

Braga complained that the way the show was advertised ruined some of its mystery and suspense. "The trailer gave everything away," he said. "Aliens are using the Enterprise crew as human guinea pigs." They showed everything during the coming attractions the week before, which was really annoying."

"Jean Luc, sometimes I think the only reason I come here is to listen to these wonderful speeches of yours."

—Q to Picard

TRUE Q

★★★

10/26/92. Written by Rene Echevarria. Directed by Robert Scherrer.

A lively Q visit in which the omnipotent super being reveals that Enterprise intern Amanda (CONAN THE DESTROYER's Olivia D'Abo) is actually a Q, a plot that echoes first season's "Hide & Q." A heavy-handed B-story involves the Tagrians facing environmental disaster.

Deft writing by scribe Rene Echevarria results in some witty and malevolent banter between Q and Picard, and the always reliable John de Lancie manages to improve with every outing. Visual effects by David Stipes provide scope to an intimate episode.

Bought as a premise from Matt Corey, a North Carolina high school student, Echevarria latched onto the storyline when he found an intern reading the spec script submission. "I thought it was charming," said Echevarria. "A young kid finds out he's a Q. Jeri [Taylor] thought it was a great idea and immediately bought the premise."

Echevarria acknowledged the similarity to "Hide & Q," in which Riker is given the power of the Q. "A lot of first season stuff we try not to feel bound by because a lot of it wasn't that well executed," said Echevarria. "This was a much better story, more believable. We intentionally didn't raise the question of Riker's experience, since some of those choices were so strange that it was better to just hope a lot of people didn't see it. We saw this story as an analogy to adolescence and coming to know your powers as you mature, as well as learning about the power of your

Q converses with shadow Q, the scene improvised by Michael Piller during filming to darken the tone.



sexuality. Olivia D'Abo was adorable and it was well directed."

**"If I want to go to my quarters and contemplate my situation it does not mean I am pouting."
—Young Ro to Young Guinan**

RASCALS ★★½

11/2/92. Teleplay by Allison Hock. Story by Ward Botsford, Diana Dru Botsford & Michael Piller. Directed by Adam Nimoy.

Picard, Guinan (Whoopi Goldberg), Ensign Ro (Michelle Forbes) and Keiko (Rosalind Chao) are transformed into children during a shuttle accident, an insipid premise executed better than it has any right to be.

What sounds more like a potentially uproarious SATURDAY NIGHT LIVE skit (and actually was the plot of an animated TREK, "The Counter Clock Incident") is pulled off fairly skillfully by uncredited scripter Ron Moore. The Ferengi takeover of the *Enterprise* is used as a B-story, wasting a potentially engaging action/adventure scenario on a lightweight episode. Most effective is Megan Parlen's delightful turn as the young Ensign Ro. David Tristin Birkin ("Family") also pulls off a fairly satisfying performance as young Picard. One of the show's most delightful moments is Moore's parody on technobabble in which Riker erroneously explains the *Enterprise's* operations to a befuddled Ferengi.

"It was not my favorite assignment," said Ron Moore. "It was a difficult show for me to write. I got stuck with it. I hadn't dodged the bullet fast enough. I put aside my feelings about it and made a real attempt to find some character moments that I thought would play."

Michael Piller and Jeri Taylor bought the pitch. "We thought it was a great idea," recalled Taylor. "Of course, we were the only people who felt that way. Ron made it work and the young girl playing Ro was fantastic. We seriously suggested to Rick [Berman] and Michael [Piller] that we keep her on since we never saw Ro get changed back at the end. We knew that Michelle Forbes was not going to be around anymore. We said what about keeping this child as a small Ro? They looked at us like we were insane. Where else but on STAR TREK would you do something like that? She gets transformed into a little person and she flies the ship. I think it would have been great."

The crew as kids, David Tristin Birkin making for a credible young Picard, facing a changed world.



"Chain of Command, Part II," sixth season's hard-hitting torture show owes a debt to CLOSET LAND, written and directed by Radha Bharadwaj, in which Alan Rickman interrogates Madeline Stowe. Inset: Bharadwaj directs Rickman.

together again. I came up with the final twist at the end which kept both Rikers alive and sent Lt. Riker off to who knows where. What other show could ever do that. Everybody in the audience is going to expect him to die."

Despite her early enthusiasm for killing Riker, Taylor was willing to go along with the twist and let his doppelganger live as well. "We were going to have a very sort of bittersweet, poignant deathbed scene. Ultimately Michael said, 'No, don't kill him, it'd be more interesting to know they're two of them out there. Maybe Lt. Riker would come back.' We said, 'Terrific, let's go for it. We'll end it with two Rikers somewhere in the universe; Will and Tom.'"

Ron Moore, who has contributed some of the show's best teleplays since he was brought on staff third season after selling a spec script, is now a producer who has noticed a very different tenor to the staff's break sessions sixth season, as scripts were plotted out on a large dry-erase board by the staff. "Jeri [Taylor] made a decision early on to introduce a

"People got used to looking at me and seeing what I wanted to do. If I didn't know what to do, the ship would break down."

—Producer Michael Piller—

little more fun and a little more humor into the show this year and we sort of ran with that," said Moore. "Jeri encourages a great deal of dissent and argument in meetings. Michael's very open in meetings and in the direction of the show, but Jeri almost encourages people to take opposing points of view and really pushes the sort of philosophy of progress through dissent. She really goes a little further in that direction than Michael does."

Story editor Brannon Braga agreed. "I think the primary difference is that Ron and I became much more involved in the picture as Rene and Naren were hired, and Michael Piller took himself out of the active process. The break sessions changed, which is the real meat and potatoes of script development. Michael, who has a brilliant sense of story structure tended to run those sessions. He

was open to input and open to discussion, but it was much more of a monarchy when he was in the break session. Now its more of a democracy. The break sessions often take two or three times as long now."

Noted Shankar, "Jeri Taylor, bless her heart, always lets us argue, but she'll always be the one in the end who says,

'Okay, it's this way.' But she does that as a last resort. She gives us very free rein."

Observed Braga, "Mike was brisk and had a vision of the show to guide us through it. In the end, I find our break sessions now a little more rewarding. We discuss things more philosophically."

Said Taylor of the staff's heated story conferences, "In this contentious room, peoples' personal feelings definitely rise to the surface. We have some very heated arguments. A lot of the time people feel passionate about things. It would be wrong of me to suggest that my feelings about the disenfranchised, about women, about weaker people, about violence, which are part of me, do not get very strongly represented. I don't let them get trampled out of the story. It's also true that the other voices in the room have input

continued on page 43

THE NEXT GENERATION

CHAIN OF COMMAND

Behind-the-scenes of sixth season's electrifying two-part episode of Picard's Cardassian torture.

By Mark A. Altman

Picard lies a beaten man on the floor of a dimly lit room. Wearing only rags, he can't even muster the energy to stand up. "Chain of Command," STAR TREK's first mid-season two-part episode since fifth season's "Unification" marked a dramatic departure for the show, with vicious character conflict onboard the *Enterprise* and the harsh brutalization of Picard in the tyrannical grip of a Cardassian inquisitor played by TREK veteran David Warner.

Originally intended as a single episode, executive producer Michael Piller made the suggestion that the show be expanded for a number of reasons. Ironically, the foremost consideration behind the decision was financial and not dramatic, yet the superb result managed to creatively jumpstart a foundering sixth season.

"We needed to save money," noted co-executive producer Jeri Taylor. "We were in budget trouble. Michael suggested Picard be captured, making the second part an episode about his relationship with his torturer that takes place in one room. We'd get another episode out of it and save money."

"Chain of Command's" evolution from what would have been a simple action/adventure show into one of the most significant shows of the season is a dramatic example of how the series' perpetual money woes don't necessarily impact adversely and can often serve as a source of creative inspiration. "Money and creativity have never really gone hand in hand when it comes to STAR TREK," said executive producer Rick Berman. "An episode like 'Measure of A Man' was one of our cheapest and one of our best. 'Chain of Com-



David Warner as Gul Madred, Picard's Cardassian inquisitor.



Patrick Stewart as Picard turns over command of the U.S.S. *Enterprise* to the hard-as-nails Captain Jellico, Ronny Cox in a superbly etched performance.



“We were in budget trouble. Michael Piller suggested Picard be captured, setting the second part of his torture in one room.”

—Producer Jeri Taylor—

David Warner as Gul Madred attempts to break Picard with an electronic torture device. Producer Michael Piller expanded the show to two hours to use the two-man, one-set drama to stretch the budget.

mand’ was a very inexpensive episode and one of the greats.”

Piller suggested enlisting the aid of Amnesty International in doing the show, an important cause for Patrick Stewart. “Ultimately, the victory for Picard is just surviving,” said Michael Piller. “We made the decision early on that we couldn’t say that Captain Picard was such a great man that he would not break under torture because that would be doing a great disservice to everybody in the human rights struggle who has broken. Nobody can resist torture. Anybody who wants to get you to speak will get you to talk if they’re willing to do the hideous things necessary. There had to be a different kind of victory.”

Originally, “Chain of Command” had been considered as the first DEEP SPACE NINE crossover, an idea that was vetoed by Berman. “We were going to go to DS9 and that’s how we were going to get to this planet in the show,” recalled writing staffer Rene Echevarria. “The Enterprise was going to come to DS9 and get a ship. The scene with the Ferengi was written for Quark. I don’t think [scripter] Ron [Moore] changed a word except the guy’s name. We were going to borrow one of their Runabouts which Jellico was going to ask for and it just didn’t work out. Rick wanted to wait a little longer before doing a crossover, it was less expensive, because if you go to DEEP SPACE NINE you have to use at least one of their regulars.”

The scene in which Picard, Worf and Dr. Crusher obtain passage to Celtris III was shot on the DEEP SPACE NINE soundstages, redressing a corner of the Promenade. “It was difficult to shoot,” said supervising producer David Livingston. “If you moved the camera around too much you’d see Quark’s bar.”

Driven by two powerhouse performances, “Chain of Command” ultimately pits

Picard against a provocative Cardassian interrogator who seeks to break the Captain’s spirit rather than obtain information. “I think that it showed Patrick off at his best and David Warner is someone who I’ve always been a huge fan of,” said Berman. “Patrick introduced me to David Warner at a party at Leonard Nimoy’s home. It was great to bring them together. I think we had something to say about man’s inhumanity to man. We got a lot of criticism for it being a little bit too graphic. I think it was a wonderful piece of television.”

A film that proved an important reference for the episode was “Closest Land,” the little-seen 87-minute drama with Alan Rickman as a seductively low-key, but gleeful torturer and Madeline Stowe as his political prisoner, a writer of children’s books which are believed to be subversive. The film was written and directed by Radha

Bharadwaj and features scenes of psychological and physical abuse including a moment when Rickman electrocutes Stowe by attaching wires to her genitals. The film is set in an unnamed country and boasts elaborate production and costume design by DRACULA’s Academy Award-winning costume designer Eiko Ishioka with a large interrogation room dotted by ornate columns.

Production designer Richard James acknowledged that CLOSET LAND had been cited during early production meetings, but it was an influence he said he avoided. “I wasn’t familiar with it, and I didn’t want to be influenced by it because I was also fighting [the look of] SILENCE OF THE LAMBS as well,” said James. “I really wanted to try and keep myself open to my own kind of vision of it. As it turned out the lighting played a very important role in what I was planning to do with the starkness of it. I wanted it to feel big as opposed to feeling like they were stuck in a small dungeon.”

An even greater influence on “Chain of Command” was STAR TREK itself. Its genesis is in a story Ro Laren related to Picard in fifth season’s “Ensign Ro” in which she revealed that her father was tortured in front of her eyes and killed by Cardassians

Les Landau directs Patrick Stewart’s moving performance, as the broken Picard emerges as the psychological victor in the grim game of cat and mouse, one of sixth season’s dramatic high points.



during the occupation of Bajor. Moore was assigned to write Part I, while former supervising producer Frank Abatemarco took on the writing of Part II, Piller's torture show. Abatemarco, who had yet to prove he could write STAR TREK, had his job riding on the teleplay, and received copious notes from Taylor. "The show was a wonderful exploration of psychological torture," said writing staffer Brannon Braga. "Frank did a lot of research. A little research goes a long way and he may have done too much, and his research was showing. There comes a point where you have to step in as a writer and use your instincts to bring to life these situations and step away from the research. I think that's why the first draft suffered. Jeri came in and gave it the psychological depth and punch it needed."

Taylor ended up doing a page one rewrite on the teleplay but did not receive credit, a fact that happens all too frequently in television but which upset many staff members. Said Taylor of Abatemarco's draft, "I have been a member of Amnesty International for a number of years and have been supportive of their causes. Frank did tons of research. He worked with a group who are survivors of torture. He talked with a psychiatrist who specializes in treating torture victims and did reams of reading. He did the most wonderfully exhaustive kind of research. So I was very comfortable that we were getting the best possible tack on it.

Patrick called me after reading [Abatemarco's] first draft to say he was delighted to know that we were doing it and told me of his involvement with Amnesty International. I said, 'Great, but I have to tell you that it's going to be rather substantially rewritten.' Patrick got very concerned because he assumed that meant we were going to back off from the very strong nature of it. He said, 'I don't want that to happen. I think that this hits it head on. I don't want this to become another talky episode where we simply talk around something and don't really tell it the way it is.' When he got the rewrite, he called back. He was thrilled because we didn't back off an inch. It was very strong stuff."

Supervising producer David Livingston noted, "The original scripts were a lot more graphic. We toned a lot of it down because it wasn't really germane to the story of the



Picard on the Cardassian rack, a bold, brave performance by Patrick Stewart, who backed the hard-hitting show, written with the aid of Amnesty International.

psychological struggle between the torturer and the victim."

Stewart turned in a *tour de force* performance. In the episode, Picard finds himself unable to prevent being mentally and physically assaulted and, in one scene, in which the set was closed to almost everyone but absolutely essential crewmembers, is stripped and cuffed to a rack. "It was a very gutsy and nude performance," quipped Braga of a show that provoked some protest among viewers. Said Jeri Taylor, "They didn't want to see Patrick Stewart or anybody else writhing in pain. They felt that it was excessive, that it went too far and that it was disturbing to children. I can't disagree. It's certainly very intense for children. I wish there had been a disclaimer." Many independent stations won't broadcast a disclaimer, however, because advertisers pull out if a parental advisory warning is broad-

cast. Taylor herself found the subject matter hard to take. "I wouldn't even look at Frank's books," said Taylor. "This whole subject upsets me so much that I can't even listen to a news report about it. I didn't want to watch CLOSET LAND. Ultimately, I felt that it may be unpleasant to see an actor representing pain or pretending to be in agony but we should all realize that there are tens of thousands of people in the world, every minute of the day, that are undergoing that kind of excruciating agony and that 80% of countries in the world routinely use torture. That is an important message to get across. People should be aware of that. We cannot hide and protect ourselves from it. If strong material might motivate people to get involved with an organization like Amnesty International than it was well worth doing."

Unfortunately, in the midst of a production money crunch, the resolution of the Cardassian space opera suffered with most of the action transpiring on the *Enterprise's* main viewing screen. Commented Ron Moore of the conclusion in which Jellico, the *Enterprise's* new commander, mines the Cardassians ship, "We just couldn't afford the big opticals of having the *Enterprise* facing off against the fleet in the Nebula. By that point in the season, we had done a lot of expensive things. That show had to save us some cash."

Ronny Cox, cast by Taylor as the hard-as-nails replacement for Picard, gives a terrific performance that matches the histrionics of Stewart and Warner. But Brannon Braga felt that Riker's character was made to suffer at the expense of the guest star. "My only disappointment is that Riker didn't rise to the occasion more," he said. "I wanted to see Riker make this guy step down and take charge of the situation. There was a swell of conflict in Part II where Riker tells him off, but that's all he does. I felt that we neutered Riker a little bit in that episode."

For Piller, the decision to expand the show was a sweet one. "I can't imagine a better show than 'Chain of Command, Part II,'" he said. "David Warner was sensational and Patrick Stewart was even better. I don't think there's been a better show in the history of this series and certainly there has not been a better hour of television on this year." □

THE NEXT GENERATION

BRENT SPINER ON DATA

Acting data from the resident android aboard the Enterprise.

By Mark
A. Altman

Brent Spiner, who plays Data, once feared that the role would stagnate and fail to challenge him, when he took it on six years ago. But THE NEXT GENERATION's just-completed sixth season reaffirmed for the actor that Data still has a long way to go on his quest for humanity. "The writing has been at the highest it's been since the second season on the show, when Gene [Roddenberry] was still writing," said Spiner. "This season they've expanded and taken chances in ways they haven't for a while. I think it's a result of the writers being young and [supervisor] Jeri [Taylor] trusting them. They're really talented guys who are writing for us now."

For Spiner, a quick-witted New York stage actor, STAR TREK has been a rewarding association. He pointed out that the show's importance to the medium exceeds simply being entertaining, offering the viewers more subtle messages. It's a view he knows has been expressed many times before, but it's heartfelt. Noted Spiner, "I know it sounds absurd—and it is absurd—but I think in some ways STAR TREK may be the most important television drama there's ever been because of its support of ideas that are, I think, helpful to mankind. It promotes the ideas of equality and tolerance, concepts that are truly important. It says that to people in their homes on a nightly basis. They're getting a dose of some good ol' liberal ideas. I think



Spiner in sixth season's Holodeck romp, "A Fistful of Datas."

what could be? There is silliness in STAR TREK, but I think that's the beauty of the show. It's always been the perfect blend of silly and serious so that it's not unlike taking medicine—they make the medicine really palatable by cloaking it in a certain silliness. I can't think of another television show that's been able to impact as many people in a positive way."

Silliness sixth season included such shows as the Holodeck western, "A Fistful

STAR TREK is instrumental in this country in leading us towards the idea of one world which is clearly what we have to get to.

"With STAR TREK, Gene Roddenberry created a united federation of planets. We've already solved all the problems on earth. I think it's a great idea to think that we actually got it together and realized that it is one world, requiring everyone to understand they're in the soup together. What's done that better than STAR TREK and promoted a positive image of

Spiner plays the violin in Ten Forward in sixth season's "Lessons."



Spiner returned to the role of Sherlock Holmes sixth season in "Ship in a Bottle," a winning sequel to second season's "Elementary, Dear Data."

Of Datas." "Doing a western was a dream of mine," said Spiner. "We shot the gunfight out on the street and it was all my childhood dreams come true in one day. I've gotten so many opportunities to do that. To play Sherlock Holmes was another dream. I didn't suggest it, it just dropped into my lap one day, an entire Sherlock Holmes episode and I got to do it again this year for a brief scene."

Not surprisingly, Spiner never anticipated that the role of an android science officer on a science-fiction show would be as challenging as it has turned out to be, offering the myriad of possibilities for character growth that has presented itself. "It's been incredible for me because when I took the part my biggest fear was that it was going to be the most limited character, not only on the show, but on television," said Spiner. "The canvas on which I was being allowed to paint seemed like such a narrow one. Ironically, it's turned out to be just the opposite. It wound up being completely unlimited. If I could have chosen anything to do on a television show that ran as long as this one did it would have been to have played as many different characters as I could. I just lucked into a part that turned into that. It couldn't have been any better for me unless I would have played Scott Bakula's part on QUANTUM LEAP. But aside from that, Data may be the most unlimited role on television." □

too. If there is a contribution I've made, I think that it is in the nurturing of the staff, in making them feel comfortable and allowing them the full expression of their ideas and their creative vision and the safety for them to say whatever they think and to argue it as long and as hard as they want to until such point as I have to say, 'Okay, we have to move on. We have to come to a decision.' If we're at an impasse, then I make the choice. But it's in just allowing them to grow that maybe is the most significant thing I've done."

Observed Shankar of Taylor's breaks, "We had lots of disputes. She lets us argue and mixes it up with everyone."

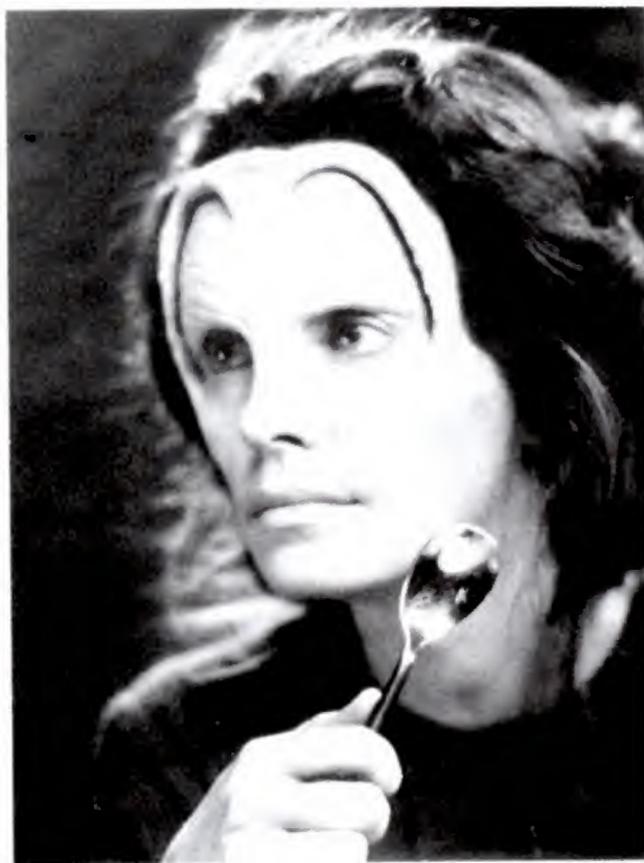
Noted Piller, musing over the staff's new break dynamic, "People got used to looking at me in the chair and seeing what I wanted to do. If I didn't know what to do, the ship would break down. Now they have the opportunity and the responsibility of being creative to solve the problems. Jeri and Ron and Brannon have found new stories to tell and taken chances. When I looked at their stories, I told them to try it. They would come back with something marvelous, and it's their initiative. I'm proud of them for being able to do it."

Actor Brent Spiner, who had been somewhat critical of fifth season, was effusive in his praise of the writing staff's talent and accessibility. "They're not defensive," he said. "They really want to hear what you have to say. I found myself calling them to say 'great work' more often than I usually do because it really was."

It's an opinion echoed by actress Marina Sirtis. "If it isn't the best season, it's close to it," she said. "I think we've had some really good episodes. I don't think we've had as many duff episodes as we've had in the past like 'Justice' or 'Angel One'. For me it's been the best season yet."

“[Jeri] Taylor made a decision early on to introduce a little more fun and a little more humor in the show, and we ran with it.”

—Producer Ron Moore—



A fellow inmate (Susanna Thompson) assures Riker he isn't mad in sixth season's "Frame of Mind," then communicates with her ship, using a spoon.

On the set, Alan Bernard, the sound mixer on *STAR TREK: THE NEXT GENERATION* says it's time for "a big head," he isn't referring to the size of the actors' egos, but rather the director's decision to shoot a close-up which is reflected on the small black and white monitor in front of him next to his sound board. From the monitor, Bernard can make sure no microphones, wires or boom mikes are present in the shot while listening through earphones to make sure the audio is trouble-free. Bernard works closely with the series' directors and director of photography Jonathan West along with the rest of *THE NEXT GENERATION* team each week to insure the continuing quality of the Emmy-Award winning show on Paramount stages 8, 9 and 16, home to the

24th century and *STAR TREK: THE NEXT GENERATION*.

The cast ventured off the Paramount lot for location shooting fewer times sixth season than in previous years. "This company doesn't go out much," said director Cliff Bole who now holds the record for having helmed the most *NEXT GENERATION* voyages. "[On location] you have to say 'Come on guys, I've got a lot of work to do.' They're having coffee and sandwiches and they think it's kind of like a picnic."

New directors toiling on *THE NEXT GENERATION* sixth season included Alexander Singer, a veteran of such shows as the original *MISSION: IMPOSSIBLE*, *IN THE HEAT OF THE NIGHT* and *QUINCY* as well as several features. Singer directed "Ship in a Bottle" the return of Daniel Davis as Sherlock Holmes' Moriarity. Few television shows provided Singer with the excitement of shooting *STAR TREK*. "One of the first magazines I read was *THRILLING WONDER*

STORIES," said Singer of his fondness for science fiction. "My love for the fantastique has very rarely had an opportunity to jibe with my directing career. *STAR TREK* is a rare exception."

Another *NEXT GENERATION* directing newcomer sixth season was Adam Nimoy, son of the noted actor/director and Vulcan, Leonard Nimoy. The young Nimoy, a lawyer, made a decision several years ago to change careers and began studying with his father's old acting teacher, Jeff Corey, with the hopes of pursuing a career in directing. A job as assistant to Nick Meyer on *STAR TREK VI* followed as well as the opportunity extended by Rick Berman to be an observer on *THE NEXT GENERATION* fifth season. Said Nimoy, "I spent a lot of time with these people hoping to try to convince Rick that I was interested, am-



Brian Bonsall as Alexander, Worf's son, getting quality time with Pop on the Holodeck, a western romp.

"There's a gunfighter out there who has the speed and accuracy of an android and in two hours he's going to try and kill you."

—Deanna "Durango" Troi

A FISTFUL OF DATAS ★★★

11/9/92. Teleplay by Robert Hewitt Wolfe and Brannon Braga. Story by Robert Hewitt Wolfe. Directed by Patrick Stewart.

When the Holodeck malfunctions, Worf, Alexander and Troi (in a bitchin' cowboy hat and shirt) find themselves facing off against the specter of many gunmen when duplicates of Data—who'd scare even Jack Palance—take over the computer-generated town. Earns three stars just for the title.

Although the premise strains credulity, even for *STAR TREK*, director Patrick Stewart delivers a winning episode with an assured mastery of western iconography. Marina Sirtis steals the show as the mysterious stranger, "Durango," with Spiner performing par excellence in his multiple roles. Composer Jay Chattaway brings familiar western refrains to the score, including an everpresent harmonica. Other nice touches include naming a Federation supply ship after slain South African civil rights leader, Steven Biko and the final shot of the *Enterprise* heading off into the sunset. A subplot in which Alexander tries to bring Worf and Troi together romantically—an interesting couple to be sure—was dropped, an omission reflecting this year's attempt to get away from the soap opera elements of Season Five.

"It was originally called 'Western Story' on my contracts," said writer Robert Hewitt Wolfe. "Then it was called 'The Good, the Bad and the Klingon,' which was its title for a while and at the very last minute I thought of 'A Fistful of Datas.'"

Joked Spiner. "It's certainly the

Split-screen Data, Brent Spiner as evil gunfighter Frank Hollander, and as the son Eli he visits in jail.





THE ACTING ENSEMBLE

After six years in space, the crew of the starship Enterprise on the long haul working together.

By Mark A. Altman

The cast of STAR TREK: THE NEXT GENERATION has just finished serving their sixth tour of duty aboard the Starship Enterprise. Over the years, as their fame skyrocketed and their bank accounts increased, the cast has remained content to serve on Gene Roddenberry's vehicle for intergalactic peace and philosophical exploration.

"Shows when they get into the sixth season can get a little dicey in terms of the actors," said executive producer Rick Berman. "The actors can start getting a little sloppy, a little bored, a little temperamental and none of that's happened. If you look at these actors who have worked together for six years, I think they get along better with each other and with the production crew than on any other television show I've ever heard of after that many years."

The cast's satisfaction has a lot to do with the high quality of the scripts sixth season. Ennui appeared to be setting in at the end of year five with many cast members wearying of their roles. Sixth season's creative revitalization energized the ensemble. "I think we've done more good shows and more interesting, exciting shows," said Jonathan Frakes. "We've had some dogs, as we always do, but I think the quality of the show is better and I think the consistency and the ease with which we all work together has never been better. That has a lot to do with the solidity of the writing staff."

Noted Marina Sirtis, "This show is unique in Hollywood.



Alexander Singer (r) directs the cast in sixth season's cliffhanger, "Descent."

No set has the magic we have—which doesn't mean they don't produce a wonderful product. But on the set they don't love each other the way we love each other. We have seven people who genuinely like each other and care about each other. We don't have any egos—apart from Patrick, but he is the decade's best actor," Sirtis joked good-naturedly about *TV Guide's* accolade for Patrick Stewart.

In trying to account for STAR TREK's good casting fortune, Sirtis noted, "It might be because we don't have any method actors on the show—I know that's a bit trying, sometimes."

Alexander Singer, who came aboard to direct three episodes sixth season, marvelled at the affection the cast shared for each other. "I worked on *KNOTS LANDING* in their sixth and seventh year so I know what happens to people

when a show gets into its later seasons," said the director. "I worked on *DALLAS* somewhere in that period and people really do get burnt out and exhausted. I make it my business to make sure my actors are comfortable. I needed them to get high on these scripts, and they did. It astonished me because I had worked a number of times on other shows in their later years and it's characteristic that they get indifferent. They lose their zest for the game and their zest for the work. If you lose those things you're crippled. It becomes a terrible grind rather than what it is at its best, which is an exciting challenge. I feel like the luckiest of people. I would pay to do this. If I had to work as a box boy at a supermarket, and direct this at night, I'd do it."

Director Cliff Bole has been with the STAR TREK cast since the beginning. "I have been doing it for six years and

everyone is as grateful today as they were the first week that they started," he said. "I had a relationship with Patrick [Stewart] when I first started that was a little distant and now we have a great rapport. I see them all constantly trying to keep that freshness going every time." Which isn't to say that the cast doesn't have its bad days. Jonathan Frakes invented attitude day where the players get to vent their spleens. "It's not that often," said Marina Sirtis. "Somebody will come in with a bit of pissy mood and say today's attitude day and we'll behave like spoiled brats for the day and drive the a.d.'s [assistant directors] insane."

And what of the rest of the production team? "Only the actors are allowed to have an attitude," laughed Sirtis. "It's a totally hierarchical thing. Just let a camera operator try and have an attitude and see where it gets him. It's a totally disgusting, elitist perk only the actors are allowed to have."

Sixth season's injection of some interpersonal conflict answered a long chanted mantra from the cast to ignite a dramatic powderkeg that had sat idle.

"We've been fighting for it since we've gotten on the show," said Frakes. "It's the essence of drama and since Gene's passing [executive producers] Rick [Berman] and Michael [Piller] have allowed a little more of it to sneak through. One of the basic qualities of *DEEP SPACE NINE* is the conflict they have and I think it works very well. I don't think we sacrifice anything by having conflict. I think it's human and I'm thrilled."



Patrick Stewart and Gates McFadden during rehearsals for sixth season opener "Time's Arrow, Part II." The Picard/Crusher romance is now a dead issue.

Not all the cast's prayers have been answered, however. Just ask Patrick Stewart about his stillborn love affair with Dr. Beverly Crusher. "At the beginning there was more than a suggestion that there was romance in the air, but it died in the cradle and the good Doctor and the good Captain are extremely fond of one another and very, very good and loyal friends," said Stewart. "I think there's little chance of it ever going any further, but who knows what might happen next year."

As for the final season and beyond, the actors have very strong ideas about the direction they'd like to see their characters go. "I'd like Worf to get a promotion," said Michael Dorn of the Klingon lieutenant security chief. "I'm one of the lucky ones because my character has

always been developed. Every year Worf just blossoms into something else. I've never had an issue with the writers."

Noted Sirtis, itching for her own action, "I was talking to Ron Moore and he said for an orphan, Worf has more relatives than everyone else put together on this show. What happened to Troi's father? Who was he? What was her relationship with him? I'd like to learn about Troi and her mother—why they are the way they are?" With so many unanswered questions about her character, Sirtis is sad to see the show come to an end next year.

And how does Frakes feel about the possibility that the next, seventh season might be their last? He'd prefer not to think about it. "Don't say that," mused Frakes. "Be kind." □

Waiting for Scotty: the crew gives one of the old generation a shuttlecraft send-off in "Relics." The ensemble has reenlisted for the show's seventh season.



bitious and hungry to get on-board." Finally, Nimoy's persistence paid off with the assignment to direct "Rascals", the story of *Enterprise* regulars turned into kids and "Time-scape."

THE NEXT GENERATION's sixth season actually seemed like two different seasons. The year began with "Time's Arrow" in which Mark Twain is inadvertently sent into the future and tours the *Enterprise*. It was followed by several heavy high-concept science fiction episodes including "Realm of Fear" in which Barclay encounters creatures in the transporter, "Man of the People," where Troi becomes a receptacle for the negative emotions of a conflict mediator and "A Fistful Of Data's," in which the Holodeck malfunctions resulting in a deadly Data gunfighter facing off against Worf in the center of a computer-generated town. With "Chain of Command," a dark and conflict-ridden two-parter, the season appeared to take a dramatic departure in tone and substance.

"It's a very interesting insight and not one I would have made," said Taylor. "To say there is an overall design which 'Chain of Command' heralded in tone is not inaccurate, but it was not intentional. We wanted to go with some 'sci-fi,' high concept stories, sort of offbeat, bizarre things. After that it was a matter of what do we have here?"

Noted Braga, "I agree that it's a more ambitious season. The production staff was going a little crazy because each show was so different. Ambitious was the key word. We've really tried to do some interesting stories. Mid-season seemed to signal that we were getting antsy and the high concept wasn't enough. I think it's serendipitous." Said Shankar, "We ran out of high concept and had to dig deeper. It changed the tone for the rest of the season."

Spinner also saw "Chain of Command" as a turning point. "Fans thought we were going to have a dud season," he said. "'Chain of Command' turned everything around. From that

most fun episode I've ever had to do. I'd like to do a show next season called 'For a Few Datas More.'

Production designer Richard James recalled a location scouting jaunt to Universal Studios with Stewart. "Patrick and I were standing together, talking, when one of their trams came by. The tour guide was pointing out something and all these people recognized Patrick and were taking pictures. He said, 'You know Richard, 20 years ago I was one of those people on the tram.'"



Riker and Data with Dr. Farallon (Ellen Bry), inventor of the "exocomps" in "Quality of Life."

"I have always been a little suspicious of men in beards."

—Dr. Crusher to Riker, Worf and a bearded Geordi La Forge

QUALITY OF LIFE ★★★

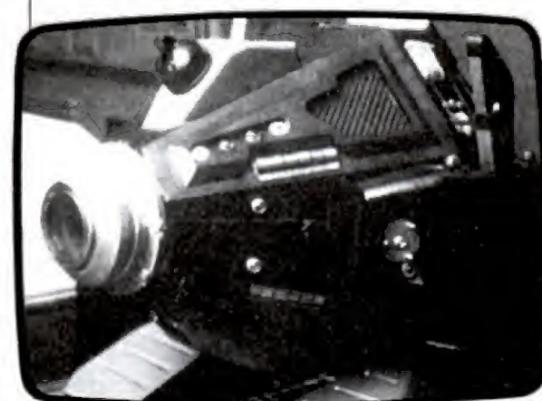
11/16/92. Written by Naren Shankar. Directed by Jonathan Frakes.

Scientist Dr. Farallon (Ellen Bry), the creator of a revolutionary method for mining using a solar particle fountain, invents an even more miraculous tool, the Exocomp, a computerized brain capable of learning—leading Data to the conclusion that the mechanical devices are a life form.

What could have been an all too predictable technobabble romp by STAR TREK science advisor Naren Shankar, is a well-done exploration into the nature of life, a franchise concept for the series. The story is kept lively thanks to its refreshingly light doses of scientific gobblegook and some strong character moments among the crew including a nicely whimsical teaser.

Shankar successfully anthropomorphises the Exocomps, no small feat considering the devices are little more than small, floating baseballs and Data's intervention, violating orders is made extremely credible

An "exocomp," a computerized brain capable of learning that Data christens as "a new life form."



thanks to a strong coda in which Data explains his reasoning to Picard. Actor Jonathan Frakes ace another directorial assignment and proves we've come a long way since *Nomad*.

"They were originally supposed to be called Metacomps, which I liked better," said Shankar of what actor/director Frakes liked to call "the little piggies." Noted Shankar, "It stood for metamorphic computer, which is what they were, but apparently Metacomp is a company somewhere so our legal department said we should change it. The problem was coming up with a lifeform that was sufficiently alien so that people wouldn't automatically think that they were alive, but where Data's unique insight into the machine—because he's a machine himself—would give him the edge that he needed to make that realization."

"I'm afraid there's no time for the usual pleasantries. I'm here to relieve you of command of the Enterprise."

—Admiral Nechayev
(Natalija Nogulich)

CHAIN OF COMMAND, I

★★★½

12/14/92. Teleplay by Ron Moore. Story by Frank Abatemarco. Directed by Robert Scheerer.

When hostilities flare with the Cardassians, Picard is reassigned on a secret mission and Captain Edward Jellico (Ronny Cox) is assigned to the *Enterprise* as its new Captain in one of the series' most viscerally charged episodes.

Scripter Ron Moore delivers another powerhouse installment in which he shakes up the command hierarchy resulting in some of the most exciting interpersonal conflict aboard the *Enterprise* bridge since Kirk relieved Will Decker in "The Doomsday Machine." Cox turns in a terrific performance as the hyperkinetic Jellico, who takes an immediate dislike to Riker and inspires loathing among most of the *Enterprise* crew. Equally impressive is some ambitious action/adventure plotting on Celtris Three where Picard leads Worf and Dr. Crusher into a Cardassian trap. Ultimately what makes this two-parter so rewarding is its subtle touches, including its change of command ceremony and Jellico's immortal admonition to Riker, "Get that damned fish out of my ready room."

And for once, let's give credit to
continued on page 51

Crusher woos Solok (Lou Wagner) for transport to Celtris III, shot on DEEP SPACE NINE's Replimat set.



Troi, Picard and Data returning in a shuttlecraft, find the *Enterprise* frozen in time, locked in a battle with the Romulans, in "Timescape," directed by Adam Nimoy (r), son of Mr. Spock, given his first break at directing sixth season.

point on almost every episode was top notch. Early in the season it seemed the new writers were trying to find their way. Once they clicked, every week was an exciting episode and something worth watching."

Rumors ran rampant sixth season that Patrick Stewart would not return as Captain Picard for a seventh year. "There was concern, but I think we all felt they were going to do features and that was a big carrot to get him to commit to another year," said one writing staffer. "When we were doing 'Chain of Command,' that was our first inkling that Patrick might not be coming back. Bringing in a new captain in Part One, you saw how that could give the show a really fresh start if you could find somebody good. Frankly, we were more concerned that Brent [Spiner] wasn't going to come back, because Brent is irreplaceable. You can't just bring on another android or cart out a Vulcan to fill his role. There was, in fact, some enthusiasm about the possibility of getting a new captain. We were talking about bringing a woman in."

Taylor stressed that the issue was raised only informally, and very briefly. "For 30 minutes there were some real concerns

"Bringing in a new captain in 'Chain of Command' was our first inkling that Patrick [Stewart] might not be coming back."

—Writing Staff Insider—

Patrick wouldn't be back. The negotiations were difficult. Had he not come back then the door would have been wide open."

The idea of focusing more on science fiction storytelling had been a priority for the staff ever since the end of fifth season. The staff used prior year's "Violations" in which alien telepaths are accused of mind rape, as the template for developing new, high concept science-fiction stories which blended character drama with a "neat sci-fi gag," the staff terminology for high concepts. But after a few episodes early sixth season, the well ran dry, requiring a new approach.

Although the staff began the season with several premises already in the pipeline, many early setbacks made sixth season one of the most difficult seasons to stay ahead of the production

buzzsaw. "There has been time pressure," said Braga. "I had a week to write 'Timescape.' A lot of good stuff comes out of pressure."

Time pressures sixth season were exacerbated by several early problem-plagued scripts, many of which never made it to the screen. Among them were a Q script eventually vetoed by Piller which

made the rounds of practically every writer on the staff and an Ensign Ro script that was killed when Michelle Forbes chose not to continue on board the *Enterprise* after having passed up a starring role on DEEP SPACE NINE.

The problems began with protracted discussions regarding the resolution of Data's time trek in "Time's Arrow," the resolution of fifth season's cliffhanger in which Data's head is found in a cave sealed for hundreds of years on earth.

"Once again, we had developed the first part of the cliffhanger without a clue as to what would happen in the second part which can be an exciting way to work," said Taylor. "You paint yourself into a corner and you're forced to be very creative in order to get yourself out. This one was a nightmare. When you deal with time travel

continued on page 51

THE NEXT GENERATION

GUESS Q'S COMING TO DINNER?

The sixth season saga of actor John deLancie as STAR TREK's miser of mirth and malevolence.

By Mark A. Altman

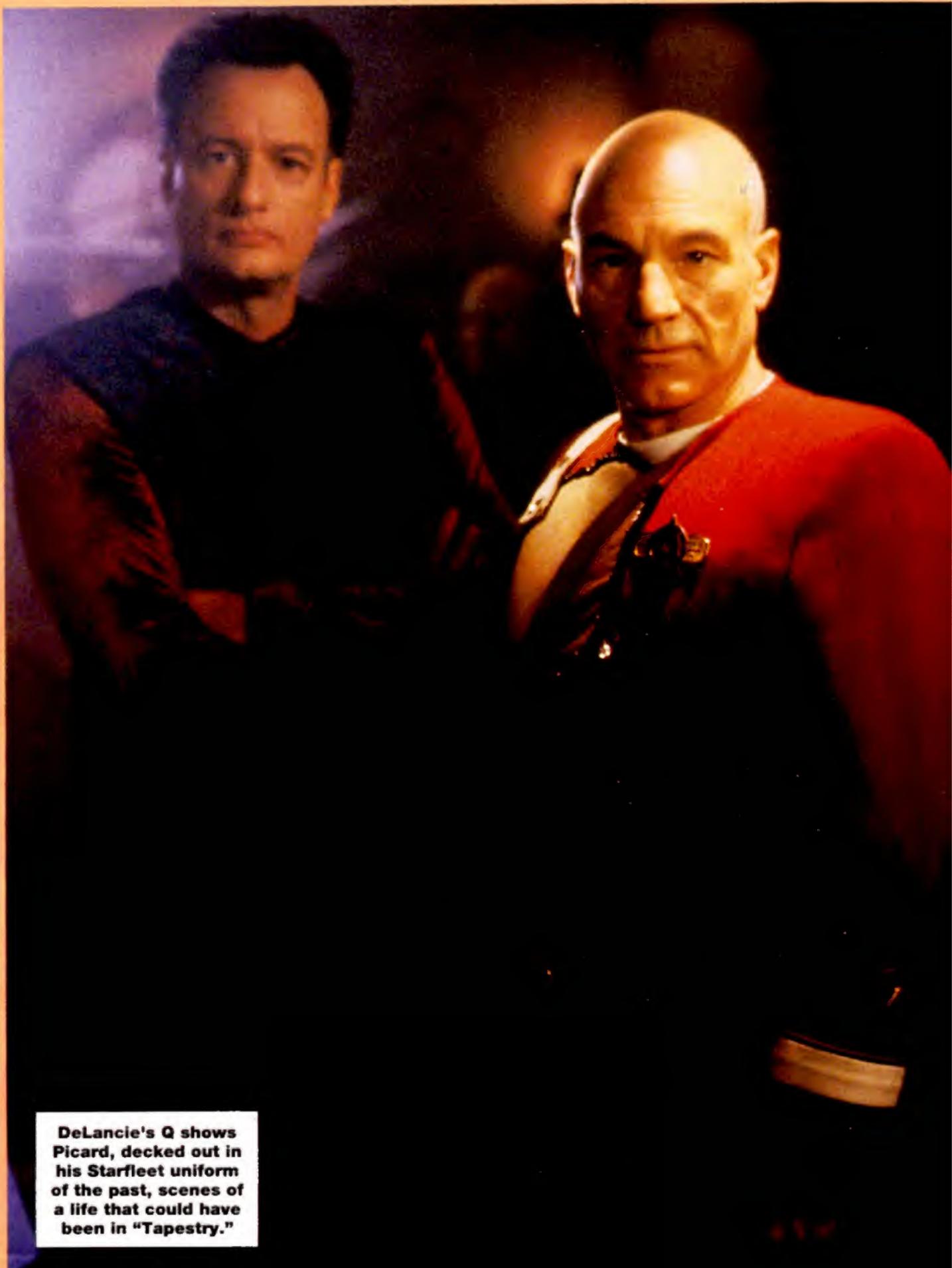
After taking an unintentional hiatus for a year fifth season, leaving viewers wondering, "Where's Q?", the omnipotent super being was back with a vengeance in three STAR TREK stories last year, terrorizing the crew of the *Enterprise* twice, as well as paying a visit to the residents of DEEP SPACE NINE.

John deLancie, who portrays the miser of mirth and malevolence, admitted he shared fan concerns when he failed to wreak havoc fifth season, "After four years of some sort of continuity, I heard there was a script," said deLancie. "I talked to Jonathan Frakes one day when I was at the studio and he said you're going to be the third show from January and gave me a strong indication I was going to be working. When it didn't happen I thought it was odd. But in our business what we think should happen and shouldn't happen is of very little consequence to what the people who are really running the show think."

In fact, the people running the show very much wanted to have Q back fifth season but they were having their own problems trying to lick two difficult script premises, "Q-Olympics" [see *Cinefantastique* 23:2/3:63] and "Q Makes Two," neither of which made it to the screen sixth season.

In "Q Makes Two," a story that made the rounds of the writing staff for nearly a year, Q creates a duplicate of the *Enterprise* and the crew. "There was a sense of doom from the moment we started, 'Q Makes Two,' said story editor Brannon Braga. "I think we broke it three times. Rene

DeLancie, a fixture since pilot "Encounter at Farpoint" (1986).



DeLancie's Q shows Picard, decked out in his Starfleet uniform of the past, scenes of a life that could have been in "Tapestry."

[Echevarria] wrote two drafts and it was ultimately abandoned. It's an interesting notion. Q comes on board and contests Picard's notion that people are inherently good because we have managed to get rid of our darker elements in the 24th century extracts those darker components and puts them into doubles. The clean, good components suffer and so do the darker components and neither functions without the other and we see that dramatically. It's a show that could still work. The image in my mind that we never really got to was the two *Enterprise*'s shooting at each other, that's what you want to see. But we made it more complex than it needed to be.

"I thought there should be one uniform characteristic that's different about all of the crewmembers," continued Braga. "They're all evil, greedy or something. That seems simplistic, but I think it could have worked dramatically in a one-hour episode. What we tried to do was give each character several psychological characteristics that were different and none of them were the same. So suddenly you have to delineate 12 characters, none of whom are the original. It was so impossibly complicated that we had to write a little chart on the board while we were breaking to keep clear visually for us who was who. My suggestion as a joke, was to do a 7-11 tie-in where the audience could go and buy a little chart to keep clear who was who in the episode."

After 'Q Makes Two' was abandoned, a premise was purchased from a young high school student that was turned into sixth season's "True Q" in which a young human intern aboard the *Enterprise*, played by Olivia D'Abo, must accept that she is a Q and join the continuum or promise never to use her powers. "The high school writer had notions of playing the part of the young person himself, but we made it a female and ruined it for him," noted co-producer Jeri Taylor. "It was definitely a high concept, wonderful idea."

One of the writing staff's goals for the new season was to return the character of Q to his early malevolence and try not to portray him as the whimsical mirth-maker that he had become in such episodes as in the lighthearted "Q-pid" and some moments in "Deja Q." "I felt the proportions were about right to me," said Echevarria of "True Q." "He had some very funny bits. Where he said that the study of humans 'is not a very



DeLancie in third season's "Deja Q," stripped of his powers (and his clothes) and deposited in the *Enterprise*, paying a call on Data, undergoing brain surgery.

challenging field of study, I grant you,' was Jeri's line. The problems with Q stories is that people often just use him to get the machinery rolling; he doubles us [as in 'Q Makes Two'], but why is it a Q story? It's not personal. This was personal and he was malevolent. We tried to play some mystery for a while. He was testing her and he just pops up in the staff meeting. We sometimes wonder how effective anything is when so much is given away in the coming attractions. People knew it was a Q show, but I was very happy."

Ironically, Q's most malevolent moments in "True Q" in which he threatens to terminate the girl came about during the actual filming of the episode. Up until that point, the subplot hadn't existed. "It gave it a sense of momentum and import," said Echevarria. "Michael came up with the idea that Q had been sent to kill her very late in the process. It was too late to do a major rewrite. Most of Act Four had been filmed, which had to do with her being in love with Riker, and could not be changed. That shouldn't happen but in this case it did. It was pretty heinous of him to be willing to kill this girl, but I think in a strange way it worked very nicely to have the audience have that knowledge while they're seeing a very light romantic story and are saying,

'Doesn't she realize what's at stake here?' It worked very well in a strange way. I doubt we would have written it that way. Michael found a way, very cleanly, in Act 3 where Q is walking down the corridor and a Q shadow appears to give Act 4 a much more sinister undertone, but it had already been written and was being shot. If we had more time, Act 4 probably would have been very different. We probably wouldn't have done the Riker romance. There would have been other beats we would have played."

Noted deLancie, "After the one in which I lose my powers, 'Deja Q,' I had said to them this is as far as we should go in this area for a while. Let's make the next one have a little bit of bite to it. Then came the Robin Hood one and I tried quite a bit actually to bend the words and the story to make it as malevolent as possible, but it had quite a bit of a fantasy quality to it. It really didn't lend itself to that 'mad, bad and dangerous to know' quality, but I tried to make it that. When I came back to do 'True Q' and it was kind of Q babysits, I tried to put malevolence in places there, but that didn't really lend itself again. The thing is that I re-

member having said somewhere along the line, 'kill her.' And they all said 'My god, no, no, no' and I said, 'Why not?' And they said, 'John you're just being Q-like' and I said 'Well, yeah, you got it. Come in and kill her, assassin.' It's a hard-ball nature that I would like to try and find again but I can't do it within the context of birthday parties and babysitting and stuff like that. It's something you need to have the set up for. I would have liked to have taken it a step further where she was killed."

Said Taylor of the last-minute rewriting to accommodate Q's more notorious nature, "If I had my druthers, we would have every script ready before prep. That never happens. We're usually doing a fair amount of rewriting in prep and we try to have it locked before it's shooting, but that doesn't always happen. It's certainly not the only episode which we were rewriting during the shooting. In fact, we maybe did less on that than we did on some others. That's always kind of dangerous to start playing around with that, but it really only affected the scene where Q talked to the shadow, the end scene where Amanda is made to realize that he is going to kill her, so it wasn't like it rippled through the entire script. It was not a profound change and certainly was for the better."

“Do I put myself into the character of Q? Yes. Is the character me? Who knows? Q’s a melding. That’s the point of acting.”

—Actor John deLancie—

Ultimately, “True Q” presented many challenges to writer Rene Echevarria who was writing the teleplay, which was his first as a member of the writing staff. “It turned out to be a very tough story and it was hard to write the scenes in which our people tried to give this person advice. I think we came up with some nice moments, like the chase on the *Enterprise* that ends up on the hull when she summons the image of her family.”

Noted executive producer Rick Berman, “I’m a great fan of John’s. I think he’s a wonderful actor and I think Q’s a great character. But the problem is Q is a hard guy to write and it’s very easy to minimize him and turn him into a two-dimensional character. We are sort of painted into a corner with Q. It gets real old to just have him annoying people. And I think in all three episodes he was used in this year I think we gave him a little bit more life and made him less frivolous.”

De Lancie recalled his initial days of shooting “Encounter At Farpoint,” where he could have never anticipated becoming such a popular recurring character. “When I was three days into shooting ‘Farpoint,’ Rick Berman and Gene Roddenberry did come up to me and said we really like what you’re doing and maybe we’ll do a few more. At the time, there was some indication they wanted four more [Q shows] for the season, but that was changed.”

Patrick Stewart praised his long-time co-star on the series. “John was the first of the actors in the series that I had any kind of close acting relationship with,” said Stewart. Because of his role in ‘Encounter at Farpoint,’ I felt so much at home with him, like I was working with a man who spoke my own language, who had a theatrical background, who had a very theatrical side. It was a treat. There was a lot of electricity between us and I think a lot of respect. Since then, it seems sad to me that we haven’t seen more of Q. The character is so strong, it would have been personally very satisfying to me to have seen more of him. And not only that, but John



In sixth season’s “True Q,” deLancie visits the *Enterprise* to deal with Federation intern Amanda, played by CONAN THE DESTROYER’s Olivia D’Abo, actually born a Q, an omnipotent super intelligence.

deLancie is a delightful man. Everything about that experience has been just lovely.”

Although deLancie considers first season’s “Hide & Q” his worst outing in the role, he pointed out that “Q Who,” his second season encore introducing the *Enterprise* to the Borg was one of the best. “The Borg episode to me was really the only time I was truly involved in science fiction and for that reason I liked it a lot. One of the reasons I was not a fan of the original STAR TREK and kind of a peripheral fan of THE NEXT GENERATION is because I like very air-tight science fiction. I’m not big on morality plays or things like that. I felt that the Borg episode really introduced a science fiction element that was really wonderful. I loved the character of the people who can’t help but steal everything that’s plugged in. I think we have cities full of Borks and it’s not unlike what we deal with day in and day out with people who come into your house and steal things.”

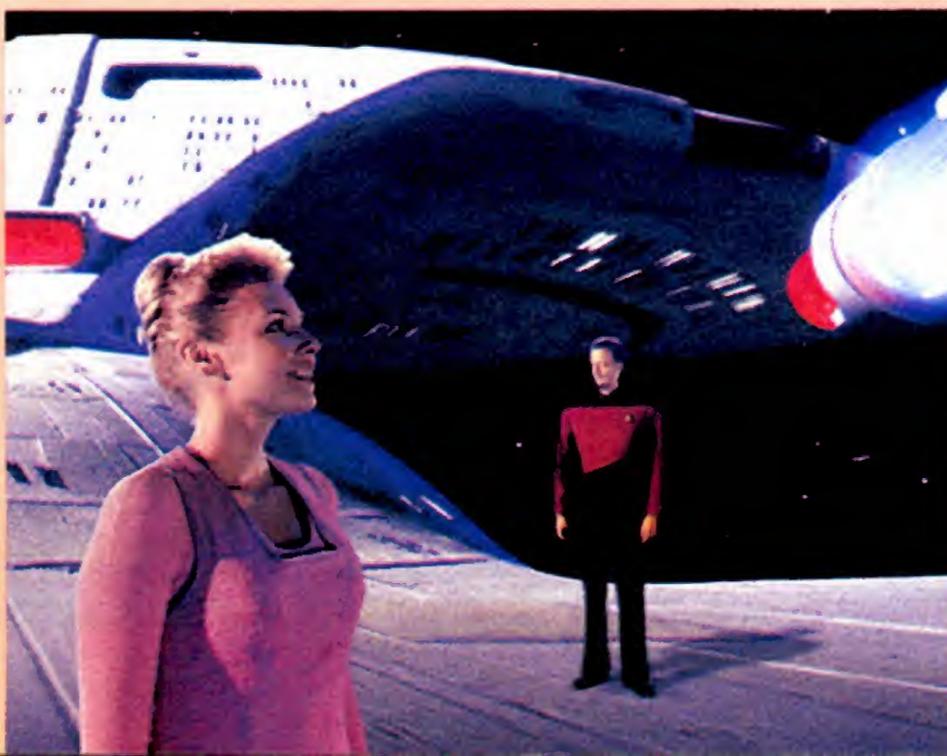
Q returned to menace Picard fifth season in “Tapestry” when Picard is near death and

he has a vision of Q as God in the afterlife. Ron Moore knew from the start that Picard would have no better guide through his life than Q. “I felt those two elements would play well against each other,” said Moore, “that it was very momentous and if it would involve scenes from Picard’s life, that would mean a lot to him and have a lot of weight. Against that, Q would be perfectly at home being whimsical and making jokes and puncturing Picard’s balloon whenever possible.”

DeLancie shared the enthusiasm that greeted “Tapestry,” widely considered one of the best TREKs yet. “This last script I thought was just wonderful. It doesn’t really matter to me what the story is about as long as the story is a wonderful story. Sometimes, because I’m a very slow line learner, I’m still caught up in trying to remember my lines, which doesn’t make for good acting. But other times when I have the lines under my belt and I have had enough time for them to kind of settle, I can bring them up without any effort and therefore not be thinking about them, and be much more present and scanning for present tense possibilities.”

In many ways, John deLancie seems to be the literal personification of Q, but that’s a result of his success in making the transformation into the character seem so effortless. Said the actor, “I always say the words as written, but if there were 20 people who all had to come up to play the same scenes, there would be 20 different interpretations of it. Do I put myself into the character? Yes. Is the character me? Who knows? It’s a melding and that’s the point of acting.” □

DeLancie warns D’Abo that she must either join the Q or forsake her powers, a *tete-a-tete* on the hull of the *Enterprise*, effects supervised by David Stipes.





THE NEXT GENERATION

ALIEN MAKEUPS

Designer Michael Westmore on working wonders with rubber.

By David Ian Salter

The only significant change in makeup master Michael Westmore's techniques during the just completed sixth season has been an increasing emphasis on sculpting details into the makeup appliances, rather than just painting them on. "In the past we often sculpted things quickly and then relied on paint for coloration and added design," explained Westmore. "Now, I'm relying more on sculpting texture



Westmore's Odo-like design for the alien race whose DNA seeded the galaxy in sixth season's "The Chase."

Adding to Westmore's workload was the need to create makeup for a number of STAR TREK exhibits set to open this summer around the country. Westmore created heads representing 13 of the most popular aliens from THE NEXT GENERATION and DEEP SPACE NINE, including heads of the Borg, Klingons, Ferengi, and Romulans, which will be displayed in a series of rotating exhibits at theme parks owned by Paramount. In addition, nine full-figure mannequins

right in, and then applying washes to the finished piece. The washes go down into all the cracks, leaving highlights when they're wiped away. This results in characters that look more three-dimensional. If you have a very smooth appliance under a bright light, I don't care what color you've painted it, it will always photograph white under a hot light, whereas if you have added more texturing to the sculptured appliance, you will still get highs and lows, even under a bright light."

representing characters from THE NEXT GENERATION wearing costumes by Bob Blackman and makeup by Westmore were sent to New York where they will be displayed for six months at The Museum of Broadcasting. Westmore made up the rubber heads and mannequins with the same materials and techniques he uses on live actors, the sole difference being the clear coat of vinyl he used as a sealant.

Westmore's favorite sixth season character was Shrek, the wizened, four-fingered creature, played by James Cromwell, who brings Worf news of a Klingon prison colony in the two-part episode "Birthright" (see page 72). Westmore made use of Shrek as a background alien on three or four episodes of DEEP SPACE NINE, on which he is also makeup supervisor. Other Westmore NEXT GENERATION aliens also crossed over as background characters on DEEP SPACE NINE. After appearing on a Ferengi's arm in "Unification, Part 2," fifth season, a yellow-headed lizard creature has found regular work in Quark's bar as a Dabo girl.

Although the responsibilities of simultaneously populating two series with aliens at times takes its toll, Westmore looks forward to being kept busy. Looking back over the last season, Westmore compared it favorably to his best year in feature films. "I had an unbelievable year 1984," he recalled. "I finished up 2010; I did CLAN OF THE CAVE BEAR; MASK; THE THREE WISHES OF BILLY GRIER, which won me an Emmy; I made some special appliances for Farrah Fawcett for THE BURNING BED; and I finished the year doing a movie with Elizabeth Taylor. That was a crazy year for me, and I had more work to do last year on STAR TREK than I had in 1984. And it's going to stay that way for the next couple of years." □



Westmore (center) works on one of the bar aliens (top and bottom) seen in sixth season's "Tapestry," flanked by Mr. Mott, the makeup he created for the Enterprise's barber. Noted the Emmy-winning Westmore, who also creates makeup for DEEP SPACE NINE, "It's been a busy year in space."



The *Enterprise* crew search for Data in turn-of-the-century San Francisco in "Times Arrow, Part II," costumes by Bob Blackman. Clever production design by Richard James made economical use of Paramount's New York street set.

I can't tell you how complicated it gets to try to figure out what to do—with arguments and discussions about different time lines and alternate universes. It was just awful to try to get the story going. Even when we finally went to script, we kept changing the story. It was a matter of going back and wrenching out sections and restructuring and plugging in. It was probably the most troubled episode of the year."

The first part was considered difficult to understand by many viewers which made writing the resolution even harder. "The aliens were confusing, the time travel was confusing and what the aliens were up to was not clear," said Taylor. "That was the kickoff to the year. By the time I was finished with that, I was ragged and exhausted and I thought, 'Oh God, how will I ever get through through this year.'"

In "Time's Arrow" the *Enterprise* Away Team finds themselves transported back to the 19th Century. Scenes of Data in Part One had been shot on soundstages and on location at Pico House in Downtown Los Angeles. The more expansive visualization of the past era

"We kept changing the story. The time travel was confusing and what the aliens were up to wasn't clear. That was the year's kick off."

—Producer Jeri Taylor—

became a point of contention when the studio tried to convince the production team to use their new \$10 million New York Street instead of shooting turn-of-the-century San Francisco at Universal.

"We were all ready to shoot at Universal, and we had a meeting with the studio which was concerned that we had not fairly evaluated the New York Street that they had built," recalled David Livingston. "They wanted to make it clear to us that the New York street was there. I knew it was there, I walk by it every day. As I was leaving the meeting, I thought, 'Wait a minute David are you being totally fair?' I'm a company man, but I am also interested in putting the most money on the screen and getting the most bang for the buck. I wondered if we were really making the right decision going over to another studio and paying for

all that costs, spending a lot of money for renting a facility when we might make better use of our own facilities. So, I asked the production designer and the director to reevaluate the lot here, and try and make it work. And they did. I thought the results were wonderful."

Ultimately, production designer Richard James was convinced that Paramount could work, pointing out that "the dollar raising its ugly head" was an important consideration. Working with new *NEXT GENERATION* director of photography Jonathan West and director Les Landau the production team realized that the look of Paramount's backlot was not the only problem they faced. "It has no ends," said James. "We had a chase and there's no way for the camera to turn and look down a street and get both sides of the street at the same time. You see Stage 32 down the street. We found that if we hugged one side of the building in our right frame line we could get across the street and get that turn in and avoid all the open space. We did kind of cheat things like that."

Noted Livingston, "I think the way Les directed it, the way the extras were placed, the use of long lenses, and some of the art direction made it work. One

the trailer cutters whose preview of part two is the most powerful 30 seconds they've ever done, buoyed by the bombastic strains of an appropriately Wagnerian musical refrain.

"I wanted to write a captain for the *Enterprise* who would be genuinely different than Picard, but somebody we could also buy as captain," said Moore of Jellico. "He was a pain in the ass and some people didn't like him but he had redeeming qualities. He was a different sort of man with a different kind of drive. But you would believe that if worse came to worse, if Picard never came back from 'Closest Land,' the audience could see him as Captain."

Added staff writer Rene Echevarria, "There was a scene that was cut for time where Picard was still on board and comes into Ten Forward and sees his people yukking it up with Jellico and realizes that Jellico is a lot more accessible. It's a moment where he wonders about giving up his ship and if he is so easily replaceable."

"In spite of all you have done to me, I find you a pitiable little man." —Picard to Gul Madred

CHAIN OF COMMAND, II ★★★ 1/2

12/21/92. Written by Frank Abatemarco. Directed by Les Landau.

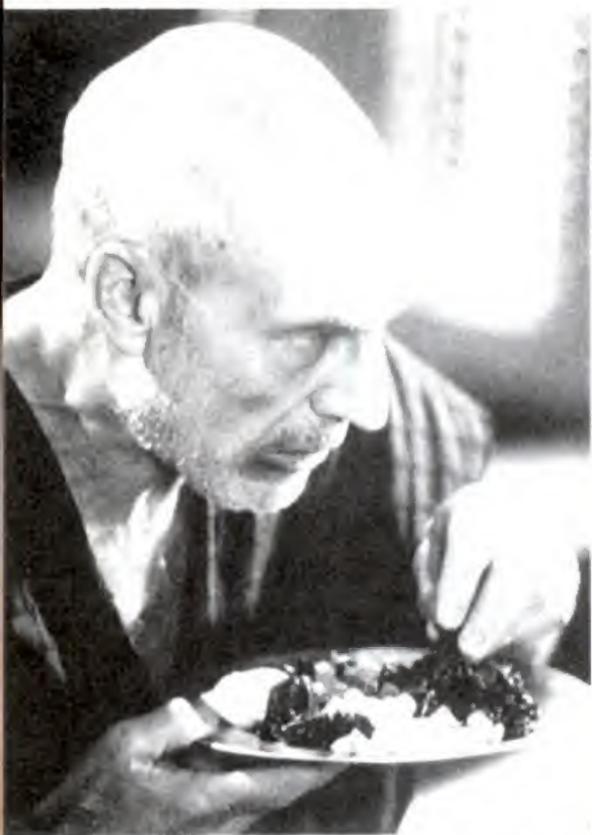
Picard is brutally tortured by a Cardassian inquisitor, Gul Madred (David Warner), while Captain Jellico (Ronny Cox) attempts to ascertain the Cardassian's military strategy.

An uncredited Jeri Taylor deserves the real kudos for this exceptionally ambitious, harrowing off-concept show in which Patrick Stewart gives a magnificent and gutsy performance as he slowly gives in under the pain of Cardassian torture. Although Gul Madred proves a little too easy to provoke in the end, a potentially impotent storyline in Taylor's capable hands proves extremely intense, documenting atrocities which are all too easy to dismiss in news reports and other media.

Less satisfying, primarily due to budget overages, is the resolution of the Cardassian/Federation standoff in which most of the brinkmanship takes place off-camera, although Ronny Cox continues to prove impressive in a storyline that could have easily lent itself to a whole

Gul Madred (David Warner) beats Picard, who gives way under the strain of the Cardassian's torture.





A starving Picard wolfs down a Cardassian meal as a prisoner of war in the moving "Chain of Command."

of the reasons we didn't use it originally was because there were a lot of metal fire escapes, which were not in San Francisco during that time period. We had them removed. You can't even tell where it was shot."

Logistical problems early in the season called for "Relics" to be pushed back on the production schedule due to Jimmy Doohan's lack of availability to reprise his Scotty role. The delay in "Relics" necessitated rushing another script into production. As a result, "Man of the People" was born. "That was probably the low point of the year, and since it came so early it did a lot to color my dire feelings that I was not going to be alive by the end of the season," said Taylor. "We didn't have anything else. We usually have three or four other things—or even one other thing to fall back on."

"Man of the People" had been bought on a pitch by new supervising producer Frank Abatemarco. "He hadn't even started on it and prep was four days away on the episode," said Taylor. "So we did our first gang bang. We parceled it out. Each of us took an act, and had a day to do it. After a day we had a script. It was sort of like the elephant built by blind men. Each act had a different flavor, a different approach and a different writing style. It was really a mess. Then we just beat it



THE BOARD AND THE ART OF THE PITCH

An inside look at how the writers size up those freelance submissions.

By Mark
A. Altman

They sit biting their fingernails. Sometimes they pace. Others sit immobile. The writing staff assistants, Zayra, Kim and Maggie, often take pity and offer them something to drink. They file through index cards and sheets of paper. Sometimes the notes are scrawled in pencil, other times they are neatly typed out on a laser printer. A few have major television credits, others have flown across the country to pursue their Hollywood dream. These are the prospective writers who pitch to STAR TREK.

Finding useable concepts for THE NEXT GENERATION is one of the most consistent challenges the writing staff faces. It is the only show on the air with an open submission policy, which means that even amateur writers without an agent can submit their work as long as it is accompanied by the proper release form.

Script coordinator Lolita Fatjo coordinates the receipt of the over 3000 script submissions each year, in addition to a myriad of other responsibilities. "I make sure all the scripts are logged in, given to readers, and that their coverage goes to Mike Piller, who reads all coverage," said Fatjo of the 15-20 scripts that are evaluated by union readers each week from prospective writers. "We'll either return or buy their story or invite them in to pitch."



Script supervisor Lolita Fatjo and writer/producer Ron Moore, putting on writer's workshops for the prospective scriptwriters.

Fatjo is the first and last stop for a writer on the show. "My job as script coordinator for the two shows has a lot of different responsibilities," she said. "The main responsibility is getting the scripts to the set on time and making sure that they look good, that the continuity is the best we can make it and the writer's revisions are made and on stage on time and get distributed to everybody that needs them. I'm also in charge of making sure whenever we hire a new writer, or one of our staff writers has been given an assignment, that they get paid."

"We take one pitch a day almost all year long," said Fatjo. "For a long time the staff would all sit in on all the pitches but it was getting too tiresome and too overbearing for everyone. This year we figured out a way

to do it where each staffer could take one pitch on a rotating basis. If one of the guys really likes it, they'll pass it onto Jeri Taylor—and if she wants to take it further she'll pass it on to Michael. If he likes it, it will go to Rick [Berman]. That process can take up to six months sometimes."

The writers have heard thousands of pitches since THE NEXT GENERATION's inception. Some of them have been utterly brilliant and been turned into episodes. Some have been mediocre and turned into episodes. Many writers have come in several times before selling a pitch, others have scored on just one, selling multiple premises. Most have been downright awful.

The dumbest pitch the show ever received, according to Fatjo, revolved around Troi being transformed into a cow. "In it Troi is taken to a planet full of Amish people and is somehow turned into a cow to enable them to have milk or meat for their planet," laughed Fatjo. "One person wrote a script called 'Tangerine' and they sent a crate of tangerines along with it. It's cute but it's not going to get you anywhere."

"Good pitches basically come in and relate the beginning, the middle and the end of the story," said producer Ronald D. Moore. "That's all we need to know. I have sat through 45-minute pitches where people basically narrate the entire episode in real-time.

If you're saying to yourself, 'I've got a complex story that can't be boiled down to a page and a half,' you're wrong and you're in a lot of trouble. Every story can be boiled down to a beginning, a middle and an end. If you're so bogged down in details and integral plotting, you're going to have trouble down the line."

The trick is to stay off the board. A large dry erase board mounted in what is now staffer Naren Shankar's office was devised several years ago by Joe Menosky. On it exists every NEXT GENERATION cliché imaginable...and some not so imaginable. While the staff admits to sometimes becoming lax in updating it, it represents the best and worst of STAR TREK concepts.

"We've lapsed on the board, but it's important to know that the board is not just for our own sardonic pleasure," said staffer Brannon Braga. "It's to keep us on our toes and to keep us away from the clichés or we will end up on the board ourselves. You also see a lot of dollar signs on the board because sometimes a cliché can work—if its done in an original way. For instance, time travel is a category on the board with lots of marks on it but there are also four or five dollar signs because last season we had some time travel stories that were very unique. The board keeps us on our toes and keeps us sane since pitches can be ghastly dull. It's constructive. Originally, it was a sarcastic endeavor

The board: condensing six years of script wisdom, categorizing the shows and those who pitch them.



David Tristin Birkin as young Picard and Megan Parlen as Young Ro in "Rascals," a show under board heading "Pederast."

"We take a pitch a day almost all year long. The entire staff used to sit in on all pitches, but it got too tiresome. Now they rotate."

—Coordinator Lolita Fatjo—

but ultimately it became very constructive for us at story breaks."

Here, for the first time anywhere, are some of the categories you'll find and what they mean. If your dream is to sell a STAR TREK episode and you end up on the board, your hope will be to be have the category marked with a dollar sign and not a checkmark.

LET'S MAKE WHOOP!—Stories about Guinan.

MILK CARTONS—Stories involving a missing person or crewmember.

WEIRD SCIENCE—Bizarre science fiction concepts.

ECO-DISASTER—Environmental disaster threatens a planet.

WGETWE—"We got 'em, they want 'em." A story in which the *Enterprise* has an in-

dividual that is wanted by another race.

DATA BECOMES MAN—Not to be confused with *Data Becomes God*, which is another category.

SEPARATION ANXIETY—Any story that involves a saucer separation.

ROOM WITH A Q—Any story involving the omnipotent superbeing, Q. It's also incidentally the most often pitched Q title.

JACK'S BACK—A story which involves Jack Crusher either in life...or in death.

PEDERAST—Stories involving children.

LET'S PUT ON A SHOW—Dr. Crusher doing a play or a musical number. A dollar sign commemorates Braga's "Frame of Mind."

PSYCHEDELIA—"We have lots of psychedelic pitches, total '60s flavored drug trips," said one member of the staff.

FERENTYL—A female Ferengi who is passed off as a male. "A Ferengi Yentl," groaned another staffer.

GHOST STORIES—Stories involving an otherworldly element. One such pitch involved the opening of a tomb and a "horrible curse being released."

SPACE SPY—STAR TREK characters as James Bond.

PEE-CARD—A reference to anyone who comes into pitch and doesn't know how the character's names are pronounced. "It's Pee-card and Gordy."

DOUBLE TROUBLE—A story involving a duplicate of one of the *Enterprise* crew. The most recent sale was sixth season's "Second Chances."

X FALLS IN LOVE—"We get pitched those stories constantly," sighed one of the writers. "It's one of those themes. Everybody wants to see

other episode, exploring the dynamics of his relationship with the *Enterprise* crew.

"We didn't have much money to resolve the Cardassian stuff," said staff writer Rene Echevarria. "And Jeri had to go and write it without much help from the staff."



Arthur Conan Doyle's Moriarty (Daniel Davis) and Barclay (Dwight Schultz) in "Ship in a Bottle."

"Policemen, I'd recognize them in any century."

—Moriarty regarding a Holodeck security officer

SHIP IN A BOTTLE ★★★ 1/2

1/25/93. Written by Rene Echevarria. Directed by Alexander Singer.

A clever script, by Rene Echevarria, laced with wry irony, proves a wonderful sequel to second season's "Elementary, Dear Data." In the episode's coda Picard offers dryly, "Who knows, our reality may be very much like theirs and all this may be an elaborate simulation running inside a little device."

Echevarria has always been one of STAR TREK's most consistently fine writers. Strong character moments are his forte and turn what could have been a particularly ludicrous installment into one of the best episodes of the season. Echevarria's script also presents Barclay in a vehicle which serves the character well, giving him just the right amount of screen time rather than focusing on him as did the far less successful "Realm of Fear." Actor Daniel Davis is again perfect as Moriarty and Stephanie Beacham proves a worthy mate as the Countess Regina Bartholamew. A glaring omission is the failure to mention Dr. Pulaski (Diane Muldaur), the catalyst for the creation of Moriarty during the second season. Heavily theatrical, but strong direction by sophomore TREK helmer Alexander Singer.

The idea for the show came at an

Countess Regina Bartholamew (Stephanie Beacham) enlists the aid of Barclay to escape the Holodeck.



atypically scheduled story session on a Sunday at Jeri Taylor's house. Noted Echevarria, "In the first draft, we figured out a way to help him escape the Holodeck by walking in a transporter beam and it breaks up and he dies. During the break we came up with the notion of giving him what he wants and never letting him know he's been fooled. It was very sweet having this 18th-century genius thinking he'd outsmarted us and just smugly going on."

Said director Alexander Singer, "I had a peculiar affinity for the theme since I have worked on the Holodeck of the 20th century, virtual reality. I worked for MCA/Universal in developing it as a technology and I'm still involved. The most difficult aspect of the show was the casting, because the lady put a strange romantic hue on the whole piece. Her casting was the most difficult, because we needed someone who could pull off an English accent and had a regal appearance, but who was also very sexy in Victorian clothes. When I saw Stephanie I said that's it, end of story."

"I think you've let your personal feelings cloud your judgment."
—Riker

"I'm not the one making judgments."
—Geordi

AQUIEL ★★

2/1/93. Written by Brannon Braga & Ron Moore. Story by Jeri Taylor. Directed by Cliff Bole.

Geordi falls for the prime suspect in a murder investigation, an opportunity for a real Geordi love story that ultimately disappoints, thanks to its gratuitous science fiction twist. The last ten minutes fall apart when Dr. Crusher delivers a convoluted explanation of the titular alien beings, one that absorbs people. I couldn't follow the convoluted technobabble and neither, apparently, could Michael Dorn, who speaks his lines with such amused detachment that it's unintentionally hysterical. Ultimately, Geordi discovers, *a la* "The Man Trap," that his lover's dog is the real evil as it transforms into a killer entity which he fends off with his phaser.

"We were looking for a new spin to put on a love story," said writing staff supervisor Jeri Taylor of the storyline, inspired by Otto Preminger's far superior film *LAURA* at the suggestion of executive producer Michael Piller.

continued on page 59

Geordi LaForge (LeVar Burton) removes his visor for the girl, a murder suspect, he has fallen for.



a character fall in love, and at this point we're not going to be doing a lot of love stories. We ran a gamut. We had a Troi story, sort of ['Man of the People'], we had a Picard love story and a Geordi love story this season."

FUN WITH LORE—Pitches which deal with Lore, Data's android brother.

DROIDS R' US—"Refers to introducing other android characters into an episode—because, as we know, Data is the only android in the universe that we will ever see on this show aside from Lore and his daughter."

NAMBLA—"It stands for North American Man Boy Love Association," said a staffer, "but I'm not even sure what that has to do with. I think it referred to Wesley stories."

"Every once in a while you get a pitch that covers several categories," said Naren Shankar. "Ron took a pitch where we started with space mummies to begin with; there's this embalmed thing in space and we open it up and something emerges from the cocoon, the Moth Queen, and it undergoes chrysalis—and it's Jack Crusher. So it hit three categories in one pitch. It was a home run."

An equally memorable portion of the board is "How Do You Come To Us" which documents the myriad of people who enter and exit through the doors of the Hart Building to sell *STAR TREK* adventures, most of them unsuccessfully. "The funniest one on that entire board is 'Saw The Dot,'" said Shankar. "That refers to the journal of the Writers Guild. There is a list of all the TV shows and beside each production is either a square, a triangle or a dot. A square means all the scripts are committed for the season, triangle means they're taking submissions but only through agents and a dot means open submissions. There's only one

"The board is not just for our sardonic pleasure. It's to keep us on our toes and away from the cliches. It keeps us sane."

—Writer Brannon Braga—



Marina Sirtis in period costume for "Time's Arrow, Part II," based on a story by writing staffer Joe Menosky, who started the board.

dot in town and that is **THE NEXT GENERATION**."

TREK SPEC—Anybody who has been invited to pitch after having submitted a spec script.

CHUMLEYS—Friends of fired Trek archivist and Roddenberry admirer, Richard Arnold and other remnants of the Roddenberry-era.

COMIC BOOKS—Those who have contributed to the *STAR TREK* comic book.

SATURDAY MORNING—Writers who've contributed to cartoons. "Larry Carroll and David Carren, our fourth season story editors, were animation people."

SWEATY ENGLISH-MAN—"People from England who come and sweat a lot."

MERCY FUCK—"People who are friends of ours, writers

whose ads we see—sometimes unemployed writers will take out ads in *Variety*."

FREQUENT FLIERS—Writers who fly in to pitch from New York.

PEPPY TEEN—Young writers who come in with great enthusiasm.

CLOSE ON PICARD—People whose pitches go through every moment of the script in excruciating detail. "INT: BRIDGE, Picard enters from ready room, moves to seat, sits down, turns to Riker, Picard: Commander? Riker: Yes, Captain..."

UNDEAD—People who have not written in "millions and millions" of years and come back to pitch this show.

SCRIBBLERS—Amateur writers.

WANT TO BE RON MOORE—"You'd be surprised there are only four, you'd think there'd be a lot more."

WHERE'S MIKE—"Those are guys who come in and say 'Where is Piller?' I don't want to pitch to you."

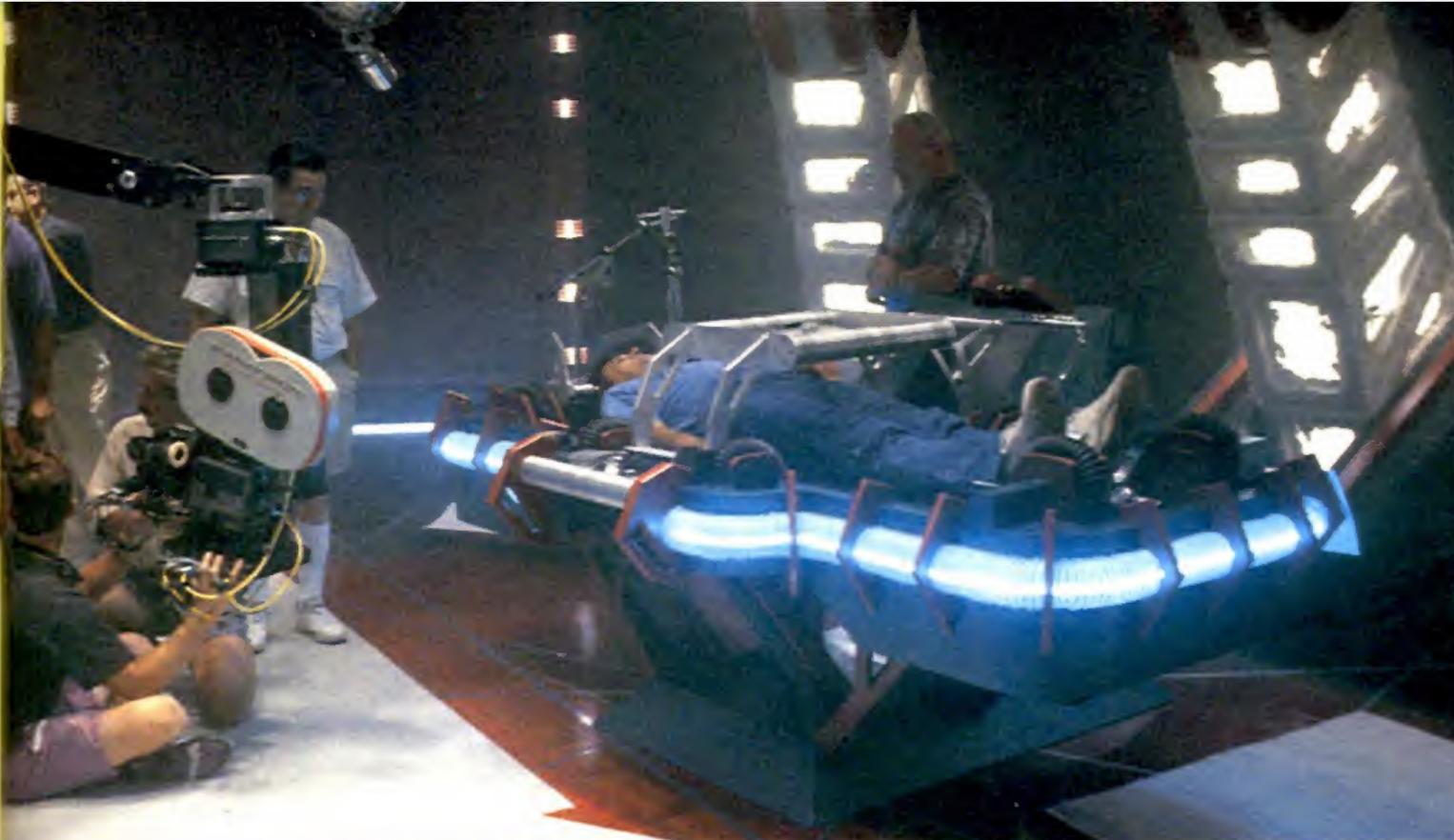
JUST ONE MORE—"Those are people you can't get to stop. They'll pitch you five ideas and say 'Wait, I have just one more...'"

INTERNS—Interns who have sold scripts to *STAR TREK*; includes Brannon Braga, Naren Shankar, Hilary Bader, Shari Goodhartz, and Evan Somers on *DEEP SPACE NINE*, among others.

ALSO STARRING—Members of the cast who've been in to pitch.

I DO FEATURES—"Those are people who have deigned to come to *STAR TREK* to pitch a television show."

TEMPTATIONS—"Really beautiful women who come in and pitch to us, who we would be tempted to be less than professional with. We never are,



Filming sixth season's "Schisms," which might come under the board heading "Weird Science," as crew members are abducted and experimented on by strange aliens. If a cliched idea gets done well it earns a dollar sign on the board.

and notice, there are no sales!"

DELIVERANCE—"Those really unusual times we get pitches from very weird rural places we would never expect them. Arkansas or Tennessee, and they're not writers. They fly to L.A. to pitch and we wonder why they're here."

READ THE MATERIAL—"People who have no idea about this show whatsoever. They'll come in and not know what a phaser, a transporter or a ship is."

REACH OUT—Phone pitches.

Said Brannon Braga, "One of the reasons the board lapsed this year is because we started writing in-house a lot more. We didn't give out as many freelance assignments as in previous seasons. The other reason is because we all knew the categories so well. It came to a point where in a pitch you

would know what category it fell into immediately."

The dos and don'ts of writing for STAR TREK include those laid out by Jeri Taylor in a pitch package distributed to writers coming in to propose TREK adventures. "The original STAR TREK was a marvelous and innovative series which did a particular kind of story," writes Taylor in the pitch package. "THE NEXT GENERATION does different kinds of stories. Visits to the Planet of the [Blank] don't work for us; Planet of Ancient Greece, Planet of the Nazis, Planet of the Indians or the Half White/Half Black People. These stories imbued an entire world with a single attribute in order to make a moral point. It was bold in the '60s but feels simplistic now." Taylor also warns against stories "which are high on the hoke scale," Troi is kidnapped by space pirates,

crew of the *Enterprise* sold into slavery, all mankind threatened by cosmic quake—uh uh! Our best stories are dramatic but not melodramatic; intriguing, not corny; provocative, not sleazy."

"I have always been a proponent of freelance pitches," said Michael Piller. "The staff has been much more reluctant than I have been. They don't like listening to pitches. There aren't a lot of good ones but, ultimately, you have to listen to these ideas to keep fresh minds coming into the mix. Somehow, I believe that if you look at the list of many of the concepts that came out of this season, many started as pitches or stories by somebody who came in and pitched."

Noted Brannon Braga, "We did buy some great stories and premises [sixth season] but at the same time we did a lot more originals because there were things we were anxious to do and a lot of good came out of it. We decided this season, let's do some brainstorming and do more staff-written shows and it really paid off. I did so many rewrites last season, I wanted to do more originals." □

To help hone prospective writers' pitching skills, Fatjo along with Braga and Moore offer a Writer's Workshop through Creation Conventions at various STAR TREK events across the country, which help writers learn the dos and don'ts of writing for STAR TREK. For more information, call 818-409-0960.

Brent Spiner and Marina Sirtis relax on the set of sixth season's "A Fistful of Datas," a pitch from writer Robert Hewitt Wolfe that stayed off the board.



until it got hammered out—one of those no sleep, panic kind of situations."

Abatemarco had been brought aboard during the summer hiatus by Piller and left the show when the option on his contract wasn't renewed after several months on staff. The writer/producer, who had worked on such shows as SIMON & SIMON, had been hired for a variety of reasons—most of all to give support to Taylor, who Berman and Piller were unsure would be able to get through the season on her own.

Noted Piller, "Jeri was going into the season with a bunch of young people. Ron [Moore] and Brannon [Braga] had not yet stepped up to take the responsibilities they evolved into. I wanted to give her someone strong so she didn't feel like she was out there alone. Frank had been pitched to us for a number of years and I sat down and had lunch with him and I was impressed with his philosophy and attitude. I said to Jeri, 'I know you're going to hate me for saying this, but go have lunch with the guy and see what you think.'"

Abatemarco had never written a STAR TREK script. Hiring someone who hadn't written a teleplay on the series broke THE NEXT GENERATION's own stringent rule

continued on page 59

Moriarty (Daniel Davis) and consort Countess Bartholomew (Stephanie Beacham) in "Ship in a Bottle."



THE NEXT GENERATION

THE MAKING OF "TAPESTRY"

The drama of Picard's IT'S A WONDERFUL LIFE made for one of STAR TREK's finest moments.

By Mark A. Altman

Producer Ron Moore's script for "Tapestry" begins with Picard expiring on the operating table after being attacked on an Away Team mission. In the afterlife, he reaches for an extended hand, only to see Q in flowing white robes. "Welcome to the afterlife, Jean-Luc," the omnipotent entity beckons. "You're dead and I'm God."

"It was my first shot at doing a Q show," said Moore. "The line, 'You're dead and I'm God,' was the first thing that came to mind. The problem is then what do you do?"

Moore's first draft departed from the final script in many important respects. Entitled "A Q Carol," Q led Picard through pivotal scenes in his life much the way the ghosts of "A Christmas Carol" took Scrooge to the past, present and future. The irony was not lost on Moore, who was fully aware of Patrick Stewart's star-turn on Broadway as Scrooge.

Said Moore, "Q took Picard back to several points in his life. There was a scene in France with him as a kid with his parents and I even considered doing the Stargazer [Picard's first command] and having Jack Crusher there." The premise proved not only too expensive but failed to enthrall series executive producer Michael Piller. "He thought it was pointless," recalled Moore. "It didn't have the right resonance, so I went back and tried to focus in on one incident to make it a little more meaningful."

The storyline Moore chose to elaborate was one first introduced in second season's "Samaritan Snare," telling of Picard's decision to help friend Corey (Ned Vaughn) rig a gambling table to get revenge against a



Picard's friend, Corey (Ned Vaughn), in a gambling dispute with a Nausicaan that leads to Picard being stabbed through the heart: the linchpin of a life.

Nausicaan who cheated him. Picard is almost killed in the ensuing fight, stabbed through the heart. This time Q offers Picard the chance to relive his youth and avoid the conflict. But rather than change his life in a positive way, Picard finds himself in the midst of disintegrating friendships, a failed love affair and ultimately an unfulfilling career when he is returned to the Enterprise as a junior grade Lieutenant. After its introduction in "Samaritan Snare," the story of Picard's uproarious youth and artificial heart was brought up again in fourth sea-

son's "Final Mission," in both cases, as confessions of youthful indiscretions to Wesley. "It was an interesting little story about him," said Moore. "That story, to me, said a lot about Picard's character—that he was a different guy in those days. Then he changed. Why did he change? What would be the difference in the young womanizing, hard-drinking, hard-fighting Jean-Luc Picard and the guy that we know today?"

Moore's speculations had been informally discussed among the staff, comparing the evolution of Picard with another *Enterprise* captain, James T. Kirk. "He and Kirk went through life quite differently," said Moore. "Kirk at the Academy was a bookworm; straight-laced, straight arrow and very uptight. You would call him a stack of books with legs—and then he became this wild man. He went out in the fleet and got comfortable and started doing all this crazy stuff. Picard went the other way. He was a wild man in his youth and then sort of became a little more mature and collected as he became an adult."

Noted story editor Rene Echevarria of the episode's break session, "We researched what had been established on screen and I think the payoff for the real fans is that in the earlier episodes Picard says he laughed, which was a throwaway line. Finding the reason why in 'Tapestry' made for a wonderful moment. It made us all think we had really come up with the right story for the premise, tying that together. I think it's one of the finest efforts ever."

John de Lancie returned to play Q in a scenario that may or may not have been a dream for Picard. "I thought it was a terrific



Given the chance by Q to relive his life, Patrick Stewart as Picard attempts to stop the fateful encounter.

script," said de Lancie. "It was a pleasure to work on because it had such a straight throughline. You knew the direction you were moving in and you knew it from the beginning."

Moore praised the acting that brought his script to life. "I thought Patrick and John both did a great job," said Moore. "It's the best Q episode they've done together. When Q is in the white limbo set, the way he played it was interesting because it was real low key for Q. That added a lot of weight to it. It seemed very real because he wasn't being goofy, running around and laughing. There was a sense that this is heavy shit."

Q and Picard in the afterlife was one of the last scenes to be filmed for the episode. Q in his white robe, filmed against a brightly lit white background led director of photography Jonathan West and producer Merri Howard to be concerned that Q could become lost in the overexposed HEAVEN CAN WAIT imagery. Both de Lancie and Stewart were well aware of the difficulties involved in shooting the scene and feared that it might need to be reshot.

"Unfortunately, I think we were all a little bit dragged down and out in all those heaven scenes because of that," said de Lancie. "We started shooting it and it was already late, getting later. I think we all looked pretty tired."

When Picard returns to his Starfleet Academy days, he also encounters an old platonic girlfriend which this time around turns out to be less than platonic. Played by actress J.C. Brandy, Marta rebuffs Picard after they've slept together as Picard begins to watch his life unravel despite having the best of intentions. Brandy confessed to being nervous, acting opposite Stewart and bedding the British thespian, who is more

than twice her age.

"The way the scene was written, she brushes her finger across his bottom lip and said something which basically fulfilled the male fantasy," recalled Brandy. "We tried to play against that because I think if you get together with someone who's your best friend there's a nervousness and innocence which I thought was really captured in the scene. That's why it worked, instead of playing the sex, like Juliette Lewis sucking on a finger."

Echevarria noted that among the cuts was a one-page monologue where Marta explains why having sex spoiled their relationship. "Several of us talked about having a girl as a friend and then one day it turns sexual and ruins the friendship," he said.

“Picard was a hard-drinking, hard fighting womanizer in his youth, a wild man who became more collected and mature as an adult.”

—Writer Ron Moore—

"That was what the speech was about and it had to be cut, which was unfortunate. We're hoping to see the two of them again."

Though many on the writing staff regard "Tapestry" as the finest show of the season, the episode was received less warmly by executive producer Michael Piller. "I wasn't much a fan of that show," said Piller. "I thought it was a wonderful premise, I loved the pitch. Picard dying, reaching out to the hand, and its Q, your worst nightmare come true. From the beginning my greatest fear was that it would be IT'S A WONDERFUL LIFE and when a series gets tired, they do IT'S A WONDERFUL LIFE. I don't think we ever solved my problems with it in terms of getting a new fresh slant. But I'm delighted that it was a meaningful experience for a lot of people and made them think about their own lives. Ultimately that is what STAR TREK is really trying to do. They should accept themselves rather than wish they had done something else."

Noted Brandy, a professed TREK fan, of the coda in which Picard relays tales of his youth to his first officer, "That last scene gave me the chills. There was a lot more real human emotion there than is in most of the episodes I've seen." □

Corey and Picard toast J. C. Brandy as Marta, Picard's early love in STAR TREK's take on the classic IT'S A WONDERFUL LIFE. Writer Ron Moore's actual inspiration was Dickens' *A Christmas Carol*.



THE NEXT GENERATION

WILL RIKER, TO BE OR NOT TO BE?

The sixth season plot to kill off Jonathan Frakes' Number One.

By Mark A. Altman

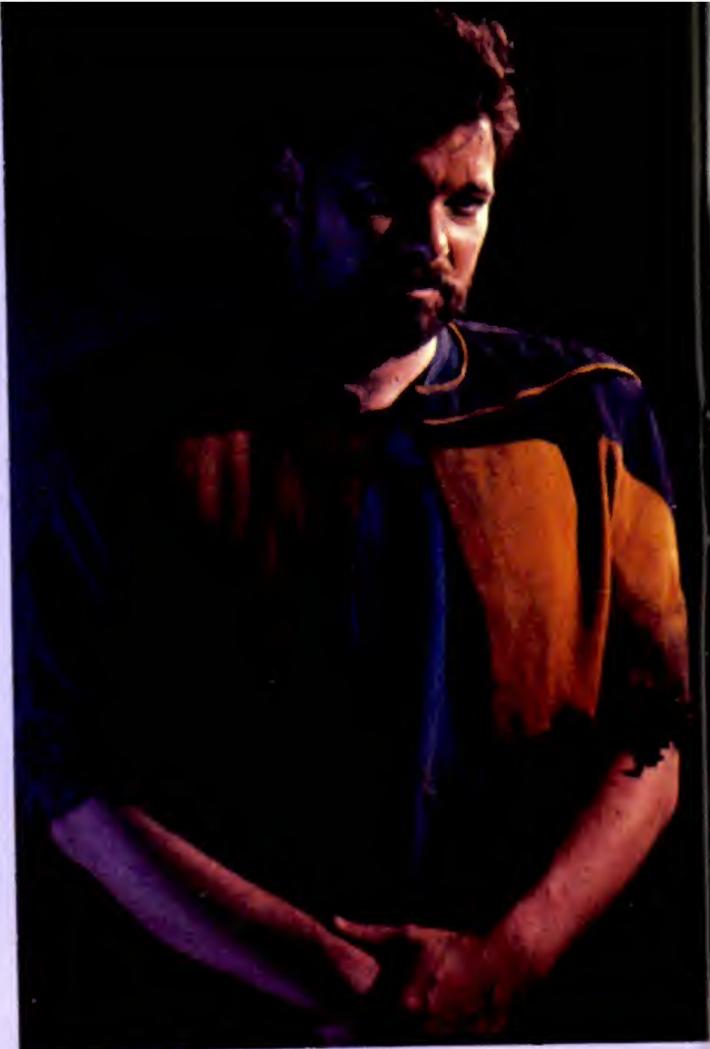
At a press conference at the beginning of the season, Jonathan Frakes said that he was starting to feel that his character of second-in-command Commander William T. Riker was like the Vice-President aboard the *Enterprise*, leaving him little to do but implement the commands of his captain-in-chief. Cracked Frakes at the time, "I'd like to think of myself more like Al Gore than Dan Quayle." But sixth season turned around for Frakes and Riker, beginning with "Frame of Mind," in which Riker thinks he's gone insane when he finds himself in an alien mental institution, written by story editor Brannon Braga, a Riker fan. And "Second Chances," another high-powered Riker episode led to a debate among the writing staff of whether to kill off Riker on the show. "I don't think his work has ever been better," said co-executive producer Jeri Taylor. "He's phenomenal in 'Frame of Mind' and in 'Second Chances.'" In "Second Chances," directed by LeVar Burton and written by Rene Echevarria, the *Enterprise* discovers another Riker on a planet where a transporter malfunction eight years before had resulted in a duplicate. As a result Riker must reassess his feelings towards Troi. "The most often asked convention question is what's happening to Troi and Riker," said Marina Sirtis. "'Second Chances' shows that Riker appears to have closed the door on that relationship. Troi would resume it immediately if Riker opened that door a little chink. Jonathan and I have this little running gag that they made a mistake and did the wrong spin-off with DEEP SPACE NINE. The spin-

off should have been THE RIKERS IN SPACE."

Said Brannon Braga of the episode, "I really like Riker and I enjoyed breaking this with Jeri and Rene. I was very moved as is common with Rene's scripts. My theory is a TV show is in trouble when they do an evil twin episode and one could construe this as an evil twin if they hadn't already done it with 'Allegiance,' but this is not an evil twin, it's a tortured twin and it's a twin story I can buy. LeVar Burton's direction was very romantic and I hope it turns out really well. The main thing I contributed to Rene's brilliant script was the notion of the treasure hunt where Riker takes Troi on a romantic little treasure hunt of notes and gifts — which is a gag I have used in the past in my own romantic relationships to great effect. When all else fails, try the treasure hunt. It worked with Troi."

Reflecting the riskier nature of sixth season was that serious consideration was given to killing off Commander Riker at the end of the episode and allowing his duplicate, Lieutenant Riker to come aboard as a new officer, completely reshuffling the *Enterprise* command hierarchy. It was a controversial decision, ultimately rejected.

LeVar Burton directs Frakes in "Second Chances." The writing staff considered killing off the old Riker and letting the new take his place.



Frakes as Lt. Riker, a duplicate living his own, different life as the result of a transporter malfunction in sixth season's "Second Chances."

"They seemed to be more concerned about it than I was," said Frakes. "I figured as long as there was still a bearded officer on the ship I would still have a job. I've had a couple of great shows. They've been very exciting and challenging and exhausting."

Noted Braga, "I would have been freaked out had they killed off my favorite character, as a fan, but my impulse was with the others, what a surprise, what a shocker, what a great season ender."

Observed staff writer Naren Shankar, "I was against killing Riker initially but the more I thought about it, the more I liked it. It's really a super-unexpected place to go. The problem that I saw with it was that we ran the risk of implicitly invalidating every choice that Riker had made his entire life for the last six years. While it would have been really cool to have the new Riker struggling as the hothead, cockier Riker of his youth, the risk you run is you disassociate

the character from his past which is the only past the audience knows. While it's fascinating to think about in theory, I ultimately think we would have run into significant problems because it would have been impossible to play the kind of scenes with the texture we're used to between the characters. I think it was the right decision, but it was very enticing. Suddenly, you energize that character in a whole new way. It's got some real selling points, but [executive producers] Michael [Piller] and Rick [Berman] said, 'No way. What kind of drugs are you taking?'" □

against hiring unproven talent and was indicative of the concern Piller and Berman had going into the season. "He and I got along very well," said Taylor of Abatemarco, who refused comment for publication through his agent. "I liked him. I wished it worked out and it didn't."

Noted Piller, "The hardest thing there is in this business is to find people who can write STAR TREK. Frank Abatemarco is a terrific writer and he's done a lot of wonderful work in this town but as so often happens when we hire a writer without trying him out on a script first it has not worked out. Frank was not getting to the bottom of the characters. It was just not reading like STAR TREK, and we tried to give him feedback. Jeri was working with him far more than I was, but the bottom line was he wasn't getting done what needed to get done. He left with a great deal of bitterness. There was a very uncomfortable scene between him and me before he left and I regret that. I still respect his work. But it was something Jeri felt very strongly about and I backed Jeri up 100%."

Ultimately, what emerged from the chaos was a troubled episode with some standout moments. "I thought it was a fascinating premise and Marina [Sirtis] did a fabulous job," said Jeri Taylor of "Man of the People." "If it was a flawed episode, it was far better than it deserved to be, considering its troubled inception."

The only writer not to work on "Man of the People" was Brannon Braga who was writing the episode that would be the second show of the season, "Realm of Fear," in which Barclay evidences a phobia for the transporter. Although "Realm of Fear" and "Relics" were relatively trouble-free productions, the production juggernaut once again

“We sent ‘Rascals’ to Rick Berman and he said ‘This is never going to make it. Why are you still beating this dead horse?’”

—Producer Jeri Taylor—



David Tristan Birkin as Picard-turned-kid foils a Ferengi plot to pirate the *Enterprise*, outwitting Morta (Michael Snyder) in sixth season's "Rascals."

threatened to overtake the writing staff by Episode #233. Entitled "Rascals," it was the episode whose log-line made it appear as though THE NEXT GENERATION was facing creative entropy. In the show Picard, Guinan, Ro and Keiko are turned into children. Since it was one of the few premises that involved Whoopi Goldberg whose schedule had briefly opened up, the show was rushed into pre-production.

"The premise was an idea that had been around for years and gone through hundreds of rewrites," said Taylor. "Michael finally did a story on it himself last season and that's when we knew it could definitely be an episode. We gave many, many people we were trying out for staff positions this year a shot at writing it and it still wasn't working. We sent 'Rascals' to Rick Berman, and he said 'You know, this is never going to

make it. Forget it. Why are you still beating this dead horse?' And we kept giving it to other writers. Finally it came to pass. We didn't have anything else. This is a prime example of how the stories drive the show. We look around and it's panic. We say 'What is it going to be?' And well, here was 'Rascals.' So, I said, 'Ron, take a crack at it because we have to have it.' Ron made it work somehow, but hated the project. From the beginning Ron didn't want to have anything to do with it. He came back with a wonderful script. He made it so delightful that Rick Berman, the naysayer, called me up and said, 'I've got to take it back. I'm reading this and it's charming.' He was won over, and we went ahead with it."

"I was against doing the story," said Berman. "Michael [Piller] felt very strongly about it—and I've never gotten in the way of things Michael feels strongly about. To me, the premise was a little bit beyond what I was willing to swallow. It had a lot of holes, some of which we patched, and some of which we just kind of shined on. It was a very popular episode though. My level of believability is probably a lot stricter than most of our audience. I think most of our audience would be willing to see us bend the rules more than I might be willing to."

Piller had shelved the story fifth season, a year that had a surfeit of kid stories. "We did not want to do another child episode then," said Piller. "I felt that there were two very attractive things about the premise. First, was the idea if we could go back to being children again, would we? Is it something we would really enjoy or is it something we would rather forget about? Thematically the idea of doing that would grow as the centerpiece of the show involving the relationship between Ro and Guinan. In essence the show was about Guinan helping

"Geordi falls in love with someone he thought was dead. We all wanted to keep it open for a continuation of the relationship since we would like to have one of our characters have an ongoing and committed relationship. After we lost the O'Briens [to DEEP SPACE NINE], everybody in the 24th century is single. I think it might be nice to suggest enduring relationships are not going to be gone in the future."

Noted co-writer Ron Moore, "Brannon and I wanted to name the show, 'Murder, My Pet', but cooler heads prevailed. In our first draft we really tried to get inside Geordi's head and give him all kinds of backstory and family history but it was so loaded down with it that it didn't work. We had to go back and say, 'What's that love story again?' When you combine a murder/mystery with a love story you cheat it to some extent."

"We will soon know all that we need to know and then we will execute you."

—Commander Toreth (Carolyn Seymour) to Troi

FACE OF THE ENEMY ★★★

2/8/93. Written by Naren Shankar. Story by Rene Echeveria. Directed by Gabrielle Beaumont.

In an atypical STAR TREK adventure, Troi awakens aboard a Romulan Warbird and finds she has been transformed into a Romulan officer, Major Rakal, a member of the feared security force Tal Shiar, responsible for helping the defection of several important Romulan dignitaries to the Federation.

A terrific installment that evokes memories of second season's "A Matter of Honor," in which Riker spends most of the episode aboard a Klingon warship. This variation remains unpredictable and exciting thanks to a strong performance by Marina Sirtis as a Gestapo-type Romulan, and an effective score by Don Davis. Only disappointing production values keep this conceptually challenging episode from being a classic. The production design for the Romulan ship looks like an art deco museum. Despite another dynamic performance by Carolyn Seymour as Romulan Commander Toreth (Seymour also played a Romulan in second season's "Contagion" and a scientist in fourth season's "First Contact"), the Romulans come

Carolyn Seymour as Commander Toreth and Scott MacDonald as N'Vek, Praetors in prosthetics.





RON MOORE AND BRANNON BRAGA

The writing staff's foundation, young talent-turned three-year veterans.



Jonathan Frakes (l) and scripter Brannon Braga, who wrote "Frame of Mind" for Frakes sixth season.

Ro rediscover the child within her and hopefully for the audience to rediscover it in themselves. That made it worth doing and thematically STAR TREK."

Braga's main objection to the show was its use of the Ferengi. "I think the Ferengi are broad, ill-conceived, ludicrous characters who have roots in racist archetypes that I think most people don't even think about," said Braga. "These are Shylock type, greedy little men. Every time they appear on the screen with their bad dentures and broad gestures and humor, the show suffers. One might argue they're perfect for 'Rascals' because of the light nature of the material. I feel that they were the absolute wrong choice because it just hurt the credibility of an already preposterous premise."

Taylor agreed, "I thought that it might work better if there were a more sinister kind of element to the story pulling against the frivolity of the children," she said. Michael [Piller] ultimately felt that the Ferengi were going to play more comfortably with the children, because they are somewhat comedic themselves, and it just would not be believable that our children could defeat the Cardassians, for instance, or the Romulans."

Noted Piller, "I had a lot of discussions about whether it

By Mark Altman

Their offices are adjacent to each other and yet they seem worlds apart. Together Ron Moore and Brannon Braga have beat the odds and become the next generation of STAR TREK writers. Ronald D. Moore joined the writing staff after being discovered by executive producer Michael Piller from a spec script submission. Known as TREK's resident Klingon expert, Moore served as the prime creative force behind the "Worf discommendation trilogy," "Sins of the Father," "Reunion," and "Redemption." His work evolved from the viscerally charged Klingon epics to delivering some of the most subtle and emotionally textured pieces the show has ever produced, including sixth season's "Tapestry" and "Relics," which reflect Moore's love for the original STAR TREK.

Brannon Braga was hired on staff after serving as an intern through the Television Academy Internship Program. Braga has gravitated toward the darker and more enigmatic pockets of the STAR TREK universe. His first screen credit was on "Reunion," in which Worf loses his love K'ehlyr to the murdering Duras. Braga has written such scripts as "Cause & Effect," and sixth season's "Schisms" and "Frame of Mind," and when he took the job, the writer had never seen an episode of the original STAR TREK series.



Moore (l) and Braga (r), dubbed "the guys" by writing staff supervisor Jeri Taylor.

Together, Moore and Braga have grown into one of the most important writing resources on STAR TREK: THE NEXT GENERATION, assuming greater responsibilities last season, their third year on the show. Jeri Taylor, promoted to co-executive producer to take over supervision of the writing staff from executive producer Michael Piller, called on Moore and Braga for their leadership and knowledge of STAR TREK. The NEXT GENERATION writing veterans also helped provide continuity to a show which has been defined by its "revolving door" exodus of writers, evidenced early sixth season by the departure of supervising producer Frank Abatemarco.

Noted Moore, "As a writer you are a little bit of everything—except maybe the gaffer and the caterer. You're directing scenes and acting scenes. You should really do it all. We give ourselves two weeks to write a teleplay and sometimes we were giving ourselves a week to write them, which is not good. We give ourselves two weeks at

five pages a day, which is a lot. Scripts aren't like prose. The trick is making every word count. Five pages go very quickly, so the scenes should be really honed."

The fact that both Moore and Braga are relatively young, 28 and 27, respectively, has made them more receptive to adhering to the strictures of the Gene Roddenberry

universe which many older, veteran television writers have had trouble grasping. "A lot of good writers don't get STAR TREK and have a difficult time with it," said Braga. "If you look at everyone who writes for this show you'll see a huge age range. I think it just so happens the staff is very young."

Their youth is not lost on actress Marina Sirtis. "Whenever I see Ron Moore, I say, 'When are you going to write me a script? All you ever write about is bloody Klingons—is that all you know?' I've told them both they have to come to me and I will teach them about women because they're both so young and don't understand us. I'll teach them about women and they'll write for women. They're so young they don't have it in them yet."

"Ron and I have a wonderful relationship," continued Sirtis. "When I complained, he told me, 'I wrote you 'Disaster.'" laughed Sirtis about the episode in which she is put in command of the ship when she becomes trapped on the bridge. "I replied, 'Yeah, but I didn't know what I was doing [on the



Moore and Braga collaborated on "Aquiel," sixth season's take on noir classic LAURA, in which LeVar Burton's Geordi falls in love with titular murder suspect Renee Jones. Moore and Braga are also writing a script for the new movie.

bridge]. I asked him, 'Where was [Troi] when she was at the Academy? Getting her legs waxed?'"

Noted Jeri Taylor, Moore's boss, "Ron has really been my right hand man this year and grown incredibly as a writer. He transcends his years in an amazing way. He cranked out script after script and it's wonderful to see him flourish."

Moore was also responsible for many uncredited rewrites including extensive work on "Rascals" and "Starship Mine." "We rewrite every show over and over and over again until literally the day it is shot," said Moore. "That's part of the game of television, to rewrite. That's 90% of our job. Observed script coordinator Lolita Fatjo, "A final script will have about four sets of revisions over the seven to eight days it shoots. Some shows, like "Suspensions," went through probably 20 sets of revisions."

In Braga's office, hanging next to his desk, is a painting of a man with his head up the ass of a dog, reflecting Braga's fascination with the darker side of life—and TREK. "The painting serves as a symbol that images need not be always pretty and safe to be potent," said Braga. "In fact, sometimes it's the darker more violent images that spark, innovate and invigorate. There's beauty in dark images. That's why I'm drawn to darker

"I've told them both they have to come to me and I'll teach them about women. They're both so young, they don't understand us."

—Marina Sirtis, Troi—

episodes like 'Frame of Mind' and in some ways 'Birthright' and 'Schisms.' There's a line in 'Frame of Mind' where Troi tells Riker sometimes it's healthy to explore the darker side, you can call it owning your own shadow. A lot of people don't own their own shadow, they don't even know it's there. I like to embrace [my shadow]. That's what the painting is. To put it in a STAR TREK context, the 24th century is the perfect place where humans have transcended the pettiness that leads to heinous acts, but they haven't lost their shadow, dark sides. They have it and they have managed to come to terms with it. They've given it its place. My vision of the 24th century is that people still have thoughts about killing their spouses and horrible nightmares. They acknowledge those thoughts and then they move on."

Despite the myriad of competitors that have arisen to challenge STAR TREK for the syn-

dedicated science fiction crown, Braga has a theory why STAR TREK continues to dominate the televised science fiction field. "When HILL STREET BLUES was in its heyday a lot of ripoffs came along and that show kept getting better," said Braga. "I believe that science fiction, in order to work, should be emotional at the core. That's what BABYLON 5

lacked—emotion. It was immersed in its complex web of backstory which Straczynski prided himself on. And it is something to be proud of. But when I saw the show I didn't want to feel that I'm catching up with 500 years of backstory. SPACE RANGERS was pulling out every cliché in the book. Science fiction should hit a heart string. The best science fiction books do. The novels that cause sensations are novels that have concepts that have never been heard of before. So much of science fiction on television and in books is the same old shit. SPACE RANGERS seemed like STAR WARS to me, another junky, rag-tag team of heroes. Even on our show there's a lot to criticize. When I watched it for the first time I thought it was sterile. I've changed my tune, and maybe the show has changed as well. At least we're trying to use the genre and the Roddenberry universe to do new things every week." □

across as far too human as the Federation's primary antagonists. While the show gives us an all too rare glimpse inside the Romulan empire, the flipside is that by lifting their enigmatic veil, the Romulans are reduced simply to praetors in prosthetics.

Noted scripter Naren Shankar, "We were sitting around talking about who this important person would be who's defecting and Michael [Piller] got this smile on his face and said, 'We probably can't do this, but what if the person is Spock? At the end they open it up and it's not Spock and the person we take out is defrosted and we ask him what happened to Spock and he says, 'Spock didn't make it.' I looked at Michael like he's crazy and he just shrugged. 'Nah.'"

Shankar, a longtime Trek fan, suggested casting Joanne Linville as the Romulan Commander. Linville starred in the original TREK's third season episode, "The Enterprise Incident," as a Romulan commander who becomes involved with Spock, but lack of availability precluded this option. "The name Tal Shiar came from the episode 'Journey to Babel,'" said Shankar. "I'm embarrassing myself by showing my Trek roots, but in that episode one of the Tellurite ambassadors is killed by a Vulcan execution method called Tal Shiar. I corrupted that and made that the name of the Romulan secret service. We have talked about bringing back Commander Toreth."

"This is the afterlife and I am God." —Q to Picard after he's been killed.

TAPESTRY ★★★★★

2/15/93. Written by Ronald D. Moore. Directed by Les Landau.

It's not such a wonderful life for Picard when Q (John De Lancie) gives him a chance to relive his rambunctious youth to prevent being killed on an Away Team mission in one of the new TREK's finest installments.

Richly directed by Les Landau, this is one of the most compelling and well-realized stories ever told on THE NEXT GENERATION. Patrick Stewart gives a magnificent performance, which is only exceeded by John De Lancie in a *tour de force* that will surely go down as his most textured Q performance to date. The ambiguities and role-reversals in the episode provide for a wealth of contemplation even after the final

STAR TREK makes strange bedfellows, Picard awakens to Q, reliving his youth in "Tapestry."



credits have rolled. Rather than serve as simply a mischievous miser of mirth as he did in "Q-pid," Q proves a malevolent force uncertainly interceding in Picard's life when he least expects it, and remains enigmatic (atypically not part of the title which contributes to the mystery of the episode) while at the same time proving the engaging catalyst for an ingenious story which is yet another TREK classic from the pen of Ron Moore.

"'Tapestry' was Michael's title," said Moore. "We were talking about the story conceptually and what the message we were going to send was and he just said you have to learn to set your part of the tapestry of your life and maybe that's your title. I thought it was a great title."

Moore suggested a shot for the conclusion during which Picard is regaling his first officer with tales of his youth. "I wanted an \$11,000 shot which they made me cut," recalled Moore. "It would have cut to an angle outside the Ops lounge seeing the two of them and the ship pulls away as they're talking. But it was too expensive. I kept fighting for that shot, I really wanted it, but finally we just couldn't afford to do it."

"Would you like to talk about what's bothering you or would you like to break some more furniture?"

—Troi to Worf

BIRTHRIGHT, PART I

★★★ 1/2

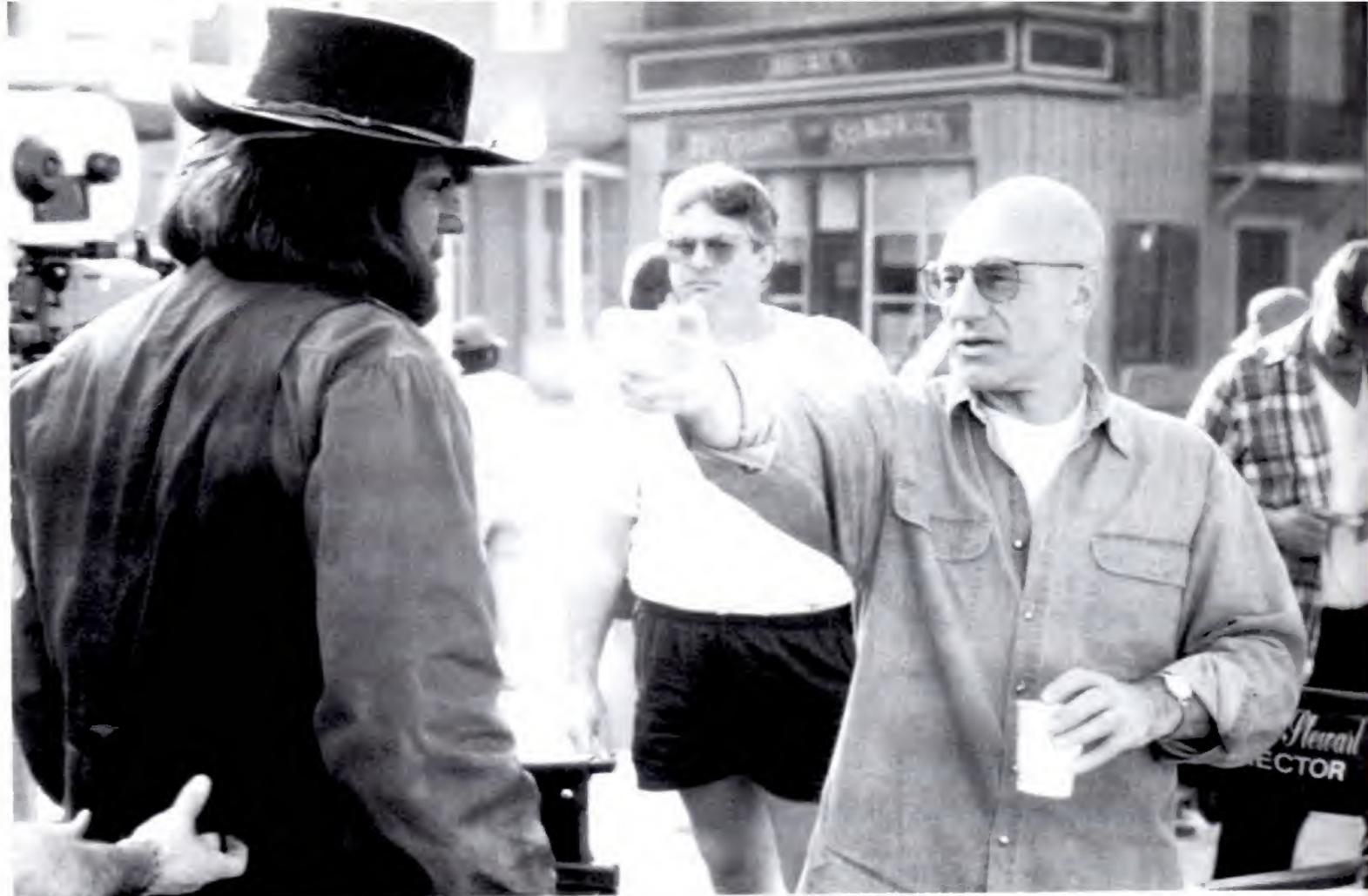
2/22/93. Written by Brannon Braga. Directed by Winrich Kolbe.

On a visit to Deep Space Nine, Worf learns that his father may still be alive in a Romulan prison camp while a power surge results in Data experiencing a mysterious vision.

A two-parter that makes good use of the expanded format by telling a captivating, surreal Data story while also slowly laying the groundwork for Worf's quest. Siddig El Fadil lends an able assist, proving more interesting in TNG than on DS9. Director Winrich Kolbe's dream imagery for Data's vision makes this one of the most visually memorable episodes of the year. Kudos to scripter Brannon Braga for seamlessly blending two divergent storylines into an intoxicating mix of character development and action/adventure while avoiding the standard TREK cliches. When it comes to the mystical and the surreal

continued on page 67

Wide-angle creativity by director Winrich Kolbe, Dr. Soong appears to Data to explain his dream.



Patrick Stewart directs Worf (Michael Dorn) during filming of "A Fistful of Datas," a sixth season Holodeck western.

should be Ferengi because they were afraid that it was so broad an episode already that the Ferengi would only make it broader. But it is broad. You can't make them the Cardassians or really evil, you gotta play the humor. It has to be a light, fun episode. I really gave the edict to use the Ferengi and it became the LITTLE RASCALS for the last half."

Following on the heels of "Rascals" was the Holodeck romp, "A Fistful Of Data's," which everyone on staff is quick to point out is the first malfunctioning Holodeck story to be done in several seasons. "We thought, we haven't done this in a while," said Ron Moore. "It used to be cliché, but it's been a few years now, so give it a shot."

The original pitch was made by Robert Hewitt Wolfe who went on to pitch to DEEP SPACE NINE and was hired as a staff writer on THE NEXT GENERATION's sister show. The teleplay was rewritten extensively by Brannon Braga. "This was part of our feeling that we were going to go for more fun ideas," said Piller. "It was an opportunity to let Data and Brent have a field day. I thought it was very old STAR TREK and I was trying to re-

“It was an opportunity to let Data have a field day. ‘A Fistful of Datas’ tried to recapture a little of what made the old STAR TREK fun.”

—Producer Michael Piller—

capture a little of what made the old STAR TREK fun to tune in to for all age groups. It was successful on that level."

Doted Taylor of star Patrick Stewart's third directorial effort on the series, "To think that someone from Great Britain would direct the quintessential American story—a western—seems a little oddball, but I think that might have been the happiest thing that happened because Patrick was thrilled at this. He went out and rented every classic western and immersed himself. You could always tell what western Patrick had seen the night before on tape, because he would come in and have a new idea, and it would be from THE MAN WHO KILLED LIBERTY VALANCE or HIGH NOON. He just piled all of it in there

and it worked gloriously. It was a tough production. We had to go on location and he had a lot to do out there. It had a smashing look and it was tons of fun."

Aside from Stewart, scripter Brannon Braga wasn't exactly steeped in western lore either. "I've seen very few westerns," said Braga naming THE SEARCHERS, ONE

EYED JACKS and Clint Eastwood's Oscar-winning UNFORGIVEN as ones he watched to acquaint himself with the genre. "It was ironic that I was handed this and Patrick Stewart, who was even less familiar, was going to direct it. It brought a freshness to it. This show was more fun to write than any other show. I really enjoyed doing it. The first draft by Robert Wolfe didn't have a solid western story. It needed one so I watched RIO BRAVO, and that's the story I decided to utilize for the Holodeck fantasy. I became a lover of the western genre and watched dozens of them. My favorites were THE OUTLAW JOSIE WALES and THE SEARCHERS. What great movies. I must have watched 25 westerns and those three were superior."

Dropped from Wolfe's story
continued on page 67

THE NEXT GENERATION

STEPHEN HAWKING'S STAR TREK CAMEO

The body is broken, but the mind is free to explore the galaxy.

By Mark
A. Altman

The science fiction of STAR TREK has intersected regularly with real-life scientific newsmakers who have expressed affinity for both THE NEXT GENERATION and its progenitor including NASA astronauts, chemists and nuclear engineers. It still came as no small surprise to the producer's and cast of STAR TREK: THE NEXT GENERATION when the man who some regard as the most brilliant human on the planet, Stephen Hawking, expressed a desire to boldly go where he had never gone before.

Hawking, 51, author of the bestselling book, "A Brief History Of Time," is the professor of mathematics at Cambridge University, a chair once held by Isaac Newton. His theories on black holes cast doubt on whether the big bang theory is correct and his research has addressed such subjects as the origin of the universe. Hawking, who was diagnosed with a motor neuron disorder, better known as Lou Gehrig's disease, is confined to a wheelchair and has lost the ability to speak. He uses a finger to communicate by punching commands into a voice synthesizer.

Visiting Stage 8 at Paramount to promote the video release of the Errol Morris' documentary, A BRIEF HISTORY OF TIME, which chronicles Hawking's life and work, the world-renown physicist startled people when he made a very unorthodox request through his touch-keypad. Recalled execu-



Hawking, paralyzed, talks to Data using one finger to type into his voice synthesizer keypad.

tive producer Rick Berman, "I got a phone call that Stephen Hawking was outside Stage 8 and wanted to come in and see the STAR TREK sets, and was it okay? Of course I said yes and headed immediately down to the soundstage. I was introduced and asked him if he'd like to see more? With his computerized voice synthesizer, he said he would. When we got to the bridge of the Enterprise, he started punching in something that he was going to say. He just

moves one thumb and with it he has a computerized monitor that has a dictionary of various word groups so that he can construct sentences that come out as a synthesized voice from the computer. After about 60 seconds of punching this little button, out of the computer came a sentence that I will never forget. He said, 'Would you lift me out of my chair and put me into the Captain's seat?' It was a pretty amazing sight to have perhaps the greatest mind of the latter half of the 20th Century in applied mathe-

Filming Hawking's cameo, chief lighting technician Ronnie Knox (l), director of photography Jonathan West, and 1st assistant cameraman Tim Roller (r).



Hawking, a fan's cameo, with Jim Norton as Einstein and John Neville as Sir Isaac Newton, geniuses conjured up for a Holodeck poker game.

matics and theoretical physics wanting more than anything else at that moment to sit in Picard's chair."

Even more surprising to Berman was the call he received the next day from his friend, Leonard Nimoy, who had been at the Hawking video premiere party the evening before. He told Berman that the professor had expressed a desire to be on STAR TREK. Said Berman, "The next day I called his people, and with the help of [writer] Ron Moore, we came up with an idea for a scene where Data goes to the Holodeck to play a little poker and he conjures up images of Sir Isaac Newton, Albert Einstein and Stephen Hawking. We told Hawking that we wanted him to give us some notes on the script and he did and he said that he loved it and agreed to do it."

For Brent Spiner, working with Hawking was one of the highlights of the season. "The Hawk' I call him," said Spiner good-naturedly. "The Hawk is really a fabulous actor in his own right. I don't know that anybody could have portrayed him as believably as he did. He was terrific and he was excited about being here. I was more nervous than I've been all year just because I'm unused to playing scenes with the brightest man in the universe. He's easily the smartest actor I've ever worked with, not to say my co-stars aren't bright, but none of them, including myself, are the most brilliant person in the world—and Stephen Hawking happens to be." □

THE NEXT GENERATION

MARINA SIRTIS, BETAZOID BEAUTY

Counselor Troi finally got some action roles sixth season.

By Mark A. Altman

Viewers enamored of the Betazoid counselor aboard the *Enterprise*, and the actress who plays her, Marina Sirtis, should be pleased that there was a lot more of her than in previous years on THE NEXT GENERATION this just completed sixth season. Except in one respect that proved disappointing to many of the actresses more fervent fans. "They went into heavy cleavage withdrawal," said Sirtis, referring to the fact that, for the first time, Troi began wearing the standard Starfleet duty uniform. "Just assure them that when I'm off duty they will see more of my chest because I'll be wearing the other costumes. To be honest, I don't have a problem with being a sex object. I think you don't have to be blatant about the way you look to be sexy. You can be subtle and still be sexy."

In the episode "Chain Of Command," Captain Jellico gave Troi the ultimatum to wear a uniform on the bridge and ever since she's stayed in her Starfleet duds. "I wasn't wearing a uniform from the start was because I was fat and it didn't look good," she said. "I lost weight but we never made the connection again. With that one line in 'Chain of Command' there it was. The producers sat there and said, 'She looks good in that, why isn't she wearing a uniform?' I've basically worn it ever since."

Noted staff writer Naren Shankar, "She's a Lt. Commander and she belongs in that uniform. There's no reason for her not to have that uniform. Why have her be different? Because she's a beautiful woman? Personally, I think Marina looks terrific in it. It gives her a certain presence and gives weight to the people on that bridge."

It has been a long time priority of the writing staff to find more opportunities for Troi in the series, but it wasn't until sixth season that the character had a chance to dominate the dramatics in several episodes for the first time. Said Sirtis, "It's about time, are the words that spring to mind."

The first episode in which Troi played a



Sirtis as Deanna Troi, from the planet Betazed, a race

large role sixth season was "Man of the People," in which the empathic counselor becomes a receptacle for the negative emotions of a peace envoy and begins a dramatic metamorphosis; sleeping with a young ensign, dressing in scanty clothing and, eventually, rapidly aging. "She was really terrific," said director Winrich Kolbe. "She knew it was her show and she was prepared for it. I think the only thing that I occasionally did was I pushed her a little bit harder to become more of a vamp. I figured, let's go for broke. Let's face it, she's a good looking girl."

Noted Sirtis of her transformation into a cosmic vixen, "I played it like these were



Sirtis doesn't mind being sexy, visiting the planet of the Edo in "Justice," a first season show from 1987. Cleavage costuming fell by the wayside sixth season.



race of telepaths who can read the emotions of others.

underlying parts of Troi that she controlled or managed to suppress. And just looking in the mirror was all I needed to change. When I look in the mirror and see Troi, it's a very soft and gentle look. In the scene in Ten Forward where my hair was up, I saw Anne Bancroft in the mirror. I saw Mrs. Robinson and that's what I played. Basically, a lot of the performance is governed by the way that one looks. Some actors say that they put on the shoes of the characters first and then figure out the walk. I look in the mirror and play whatever I see in the mirror—especially when it involves makeup, like in 'Man of the People.' The old person was a witch in the mirror so I played a witch."

The writing staff was critical of the episode for its hackneyed writing, but no one would criticize Sirtis' strong performance. "Marina brought more to it than might have happened in the hands of a lesser actress," said Ron Moore. "She's able to give life to a scene where sometimes we just have words on a page. She has to find something to do with them."

Sirtis had another chance to shine as the stranger riding into town, the Durango Kid, in the western, "A Fistful Of Data's." Noted the British actress, "I'm not a big fan of westerns, to be honest. The whole week I had to contend with Michael Dorn telling me I was holding the gun like a girl. And I would say, 'Well Michael, I am a girl.' And he'd say, 'Yeah, but you're supposed to be Clint Eastwood.' So he'd give me gun-holding lessons. It was playtime. That episode was let's have fun, and we did."

Added Sirtis, breaking into a perfect imitation of Patrick Stewart, "Maybe to our surprise, Patrick turned out to be a really, really wonderful director. We thought that because he's such a fabulous actor he would be constantly giving us acting notes and saying, 'This is how I would play the part.' He didn't do that at all. He behaved himself very well and was a joy to work for. It was a tough episode. Maybe some of the Americans thought why is a Brit directing the western but I thought he did a great job. Brent was unreal in that show. I thought he was fabulous."

In the original draft of the script by Robert Hewitt Wolfe, Alexander's motivation for bringing Worf and Troi together on the Holodeck is to foment a romantic relationship between the Klingon and the Beta-zoid. "My only regret is that element of that show did not end up on screen," said Shankar. "Alexander wrote a Holodeck program to get Worf and Troi to fall in love with each other and everybody was going to play a part in this program. Troi was supposed to be the saloon girl, but when she enters the program, she says, 'I don't want to be the saloon girl' and changes her part to become the gunslinger. That throws a monkeywrench into Alexander's plan. This was a story element that was the emotional heart of the story and I don't know what happened to it. I loved it and thought it was a great idea. It was sweet and funny. You can still see pieces of it. Alexander really gets upset when Troi wants to be the gunslinger. And there's stuff at the end when the saloon girl jumps into Worf's arms, and kisses him. That's what Alexander had planned for Troi."

Said Sirtis about the proposed romance between Worf and Troi, "I think Michael Dorn actually paid the writers to do that. I thought it was cute. I thought that it would set up something we might have difficulty with in the future, about the Counselor and Worf, which could present problems."

In Sirtis' next vehicle, Troi found herself

“Marina is one of the great talents, and nobody really knew it. The more we give her, the more she seems capable of doing.”

—Producer Michael Piller—

in a lot of trouble across enemy lines in "Face of the Enemy." Noted writer Ron Moore, "Troi kicks some serious butt which was nice." In the episode, Troi awakens aboard a Romulan warbird where she has been physically transformed into a member of the dreaded Tal Shiar, the most feared branch of the Romulan secret service. Confused, the counselor finds out that she is on a covert mission to transport Romulan defectors to the Federation. "The show worked out very well," said executive producer Michael Piller. "There was trouble in getting THE ENEMY BELOW dynamic going at the end of the show and it suddenly just sort of fizzled out, but I thought it was a very successful episode. Marina is one of the great talents and nobody really knew it when this whole thing started. The more we give her to do, the more she seems capable of doing. You do 'Man of the People' where one scene she's a sexpot and the next scene she's a crazy killer. In this show, she's fundamentally forced into being a secret agent. She has an extraordinary range."

Said Sirtis, "I thought 'Face of the Enemy' was great. And I have to give myself a plug here, it was the top-rated show of the season. Michael Dorn and I were having a competition because he thought 'Birthright' was going to win, and it didn't. I was so

Sirtis as gunfighter the Durango Kid in sixth season's "A Fistful of Datas," one of several roles last year that broadened the character's scope.





Sirtis, in her regulation Starfleet uniform, joins an Away Team mission in "Descent," sixth season's exciting cliffhanger. She doesn't just do therapy anymore.

happy. Troi as a Romulan is bizarre, because she's so opposite to what a Romulan is."

Co-executive producer Jeri Taylor's desire to make this STAR TREK's "Year of the Woman" was reflected as well in "Face of the Enemy." "I thought it was a great role for Marina," said Taylor. "I thought it was well written for her. I loved Carolyn Seymour as the Romulan Commander. She was outstanding in it. When those two women tee off against each other, it's great because we don't get that much conflict among our people, but between those two it's just spit and vinegar and they were dynamic. I enjoyed seeing those two powerful women get a chance to sort of rise to the occasion and take off on each other."

"Carolyn was great," agreed Sirtis. "We became firm friends. She was fabulous and I think I owe her a lot. I've seen that episode twice and I wasn't completely happy with my performance in it, but I thought a lot of the credit went to Carolyn. She was a great Romulan commander."

With Sirtis enjoying an expanded role sixth season, she expressed disappointment that next year will apparently be

THE NEXT GENERATION's last season on television. "I'm really upset that this is going to be the last season," said the actress. "I feel that we're not really being allowed to have our full life on television and that we're being cut off in our prime. I understand why the studio is doing it; I understand the business side of it, but my character isn't Picard; my character isn't Riker and my character isn't Data. Because I haven't had as much to do as they have, I

feel that we haven't even tapped into Troi yet. There's so much we don't know about her. Silly things like what does Troi do on the Holodeck? What's her Holodeck fantasy? We've only seen her in other peoples'. Does she date anyone on the ship? There are so many unanswered questions, more questions about Troi than any other character. That's one of the reasons I'd be happy in this job for another three or four years. So I am sad that it's going to be the last season."

son."

Despite her many questions, Sirtis isn't anxious to provide the answers. She'd rather see the writers do that. "I'm from the British school of actors that learns the lines and tries not to bump into the furniture," she said. "Unlike Patrick who improves his dialogue 100% because that's his talent, I don't write well. All I do is correct grammar, I don't really make line changes. I act, others write. I learn what they write. If it doesn't immediately work for me then I try to find a way to make it work."

But Sirtis did suggest an antidote for depressed fans who miss her old cleavage-baring outfits, "Just let them still pause the VCR on 'Man of the People' in my blue dress." □

Gabrielle Beaumont directs Sirtis as an undercover Romulan agent in "Face of the Enemy," which demonstrated for producers that Troi could carry an episode.



was Alexander's plan to bring Troi and Worf together romantically. "We mined about all the stories of Alexander and Worf's problems as a daddy," said Taylor. "It's not an element on STAR TREK I want to concentrate on very much more. It was beginning to feel very much like contemporary family drama. We really made an effort to break Worf out of that and give him back his Klingon-hood this season, rather than make him a suburban, single father, which is how a lot of that was feeling."

The character of Alexander has stirred mixed feelings not only among fans, but on staff as well, since coming aboard the *Enterprise* in fifth season's episode "New Ground." "We had a very powerful Alexander story that would have solved all our problems," said Taylor. "Michael [Piller] absolutely despised the story. My one disappointment this year is not being able to do that story. I kept trying. I kept writing it up in different ways and giving it to him. He finally said, 'Don't give this to me anymore.' In my heart of hearts, I still would like to see that story developed."

Noted Piller of the rejected concept, "There is a risk in the sixth season of becoming bored with characters you've been writing for six years. Out of the staff would come a crazy idea like, 'We don't feel the Alexander character is working, let's send him off to a strange planet where he becomes a teenager and loses his youth and goes off to fight a war!' I would say, 'No, that character does not have to go away because you don't feel like writing him. If you don't have anything new to say about him right now, move on. He can be going to school somewhere. He doesn't have to be in every episode that Worf is in.'"

Returning sixth season for an

“This season we really made an effort to break Worf out of his single-father role and give back to him his Klingon-hood.”

—Producer Jeri Taylor—



Worf (Michael Dorn) and Alexander (Brian Bonsall) in "A Fistful of Datas," using sixth season as the opportunity to relax and take some artistic chances.

encore appearance was Moriarity who had first appeared in second season's "Elementary, Dear Data." The Holmesian mythos had been noticeably absent from the final frontier due to a disagreement with the Arthur Conan Doyle estate stemming from Paramount's use of the characters in *YOUNG SHERLOCK HOLMES*. Taylor had the staff check into the legalities again and they discovered that the Holmes estate would gladly license the use of the characters for a nominal fee.

"I've always loved any efforts Brent has had to play the Sherlock Holmes character and the two instances where he has put on a Holmesian quality has been wonderful," said Berman. "The character actor Daniel Davis created for Moriarity frozen in our computer memory waiting to be brought back to life someday was something I couldn't imagine we wouldn't

want to get back to eventually. It was a charming episode which I really liked a lot."

Sixth season's "Aquiel" satisfied another long held desire on the part of the writing staff which was to involve Chief Engineer Geordi La Forge in a romantic relationship. Even the actor had admitted to growing tired of his obsessions with imaginary Holodeck recreations and rebuffs from "platonic" friends. "Michael [Piller] had seen a film called *LAURA* and thought we could do a love story for Geordi based on that," said Rene Echevarria of the show's high-concept origins in classic film noir.

"We were committed to do a love story for Geordi," said Piller. "We toyed with a couple of things and *LAURA* was one prototype I threw out. It felt it was sort of related in a way since we had shown Geordi falling in love with Holodeck figures so why not show him falling in love with the picture of the dead woman and then finding out that she's still alive."

STAR TREK rarely uses other films as a catalyst for the dramatics as many television shows do. Such films as *SILENCE OF THE LAMBS* had become a joke in pitch meetings as writer after writer came in after that film opened suggesting stories in which Troi encounters a brilliant, psychotic being ferried aboard the *Enterprise*. But even STAR TREK isn't above occasionally having an idea sparked by the silver screen as was the case with Naren Shankar's teleplay for "Face of The Enemy." Noted Rene Echevarria of the episode which takes place primarily aboard a Romulan warbird, "We had this notion of doing *THE HUNT FOR RED OCTOBER* with Troi as a Romulan. It was sort of a staff premise and I was given the assignment to write the story. It was a very conscious effort to give Troi something commanding, with tough choices to be made. Ap-

on STAR TREK, no one does it better than Braga. Noted Braga. "I can't wait until next season when Data starts to have nightmares."

"We used *DEEP SPACE NINE* as a set," said Rick Berman of the first DS9/TNG series crossover. "I don't have a problem with that. I don't think it cross-promotes the show. It's fun for the fans and allows us to expand the STAR TREK universe in *THE NEXT GENERATION*. Why not take advantage of it occasionally? I just don't believe in doing it for the sake of doing it. It's expensive and confusing when you have two shows that you're trying to cross-produce."

"Since I had worked on [DS9] before, I was able to help the DP Jonathan West to come on the set that he had never really shot before and tell him how we did it," said Kolbe. "It's a rather large set and can strike terror in you when you sit and look at it and think that it could take three hours to light. I knew where the prelights were and what was on and what was off."

"It was great doing *THE NEXT GENERATION*," said Siddig El Fadil. "It was at the end of the first half of the season on DS9 when the pressure was high and I was able to go on *THE NEXT GENERATION* set where all these guys were laid back, who had been doing it for years. It was like taking some oxygen and then coming back to the [DS9] set where the pressure was on. They make it good and have a good time at the same time, and that was nice. It was fun to work with Brent and Levar."

"There is no room in my heart for shame."

—Worf

BIRTHRIGHT, PART II ★★★

3/1/93. Written by Rene Echevarria. Directed by Dan Curry.

Worf attempts to instill a sense of heritage into the Klingons living in a Romulan prisoner-of-war camp while trying to execute an escape in an action-packed episode which is not always completely effective.

Give TNG an A for effort (or three stars in this case) for producing such an ambitious and refreshingly different installment which addresses everything from civil disobedience to the need to preserve culture to race relations in a sort of 24th-century *JUNGLE FEVER*. With its focus on Worf, reducing the *Enterprise* to supporting status, the wrap-up to this top-notch two-parter

Willing captives, Richard Herd as Klingon L'Kor (r) with Romulan commandant Tokath (Alan Scarfe).





RENE ECHEVARRIA, WAITER CUM WRITER

A staff position as story editor let him quit waiting tables in New York.

By Mark Altman



Worf (Michael Dorn) challenges Klingon god Kehless, reincarnated, in sixth season's "Rightful Heir."

parently it was very popular."

As a departure for season six, two mid-season, two-part episodes marked dramatic changes in traditional storytelling for the show. "I've never been against doing a two-parter if it were a story that called for it," said Berman. "Often we've had stories that writers would love to expand into two parts. One of the problems we had this year was that 'Chain of Command' would have aired three weeks apart when we looked down at our rerun schedule because there were two repeats stuck in the middle so I had to deal with Paramount to rework airdate schedules to make that work, which we managed to do."

"Chain of Command" became a two-parter when Piller latched onto the storyline in which Picard is tortured by a Cardassian as a way to save money on production, filming a story consisting of just two characters in a room. The second two-parter, "Birthright" was cleaved for nobler reasons. "We thought Michael's going to love this," recalled Taylor of the staff's presentation of "Birthright" to Piller. "Because we're always a little apprehensive when he comes in, we run through it and eye him to see if he likes it. His brow furrows and you think 'Oh no, he doesn't like it. We're going to have to do it over again.'

"Rene Echevarria" has been a familiar writing credit on THE NEXT GENERATION for the last four years. The first script Echevarria sold to the series, on spec, was the acclaimed Data-makes-daughter story, "The Offspring," but it wasn't until sixth season that Echevarria, a New Yorker, finally joined the show's writing staff after proving himself one of the most consistent and talented of the show's stable of freelance talent.

Executive producer Michael Piller sounded out Echevarria about joining the staff after he turned in "The Perfect Mate" fifth season. Coproducer Jeri Taylor called to make the formal offer. "I hammered out a deal that involved a convertible for my wife, a house in the hills, and a plane ticket to New York every month," said Echevarria, who not only didn't jump at the chance, but held out for a position as story editor rather than staff writer, the position at which most writers without major screen credits are hired.

"STAR TREK really came and rescued me from waiting tables," he said. "At first it was rough, but it's great fun to be part of every episode and to be in these meetings where we kick around the ideas. You do that for years with friends in a coffee shop when you're an aspiring writer, discussing ideas that will never see the light of day. Here it's actually going to



Echevarria in his STAR TREK office.

happen. If people spark to your idea, three weeks later a million and a half dollars is going to be marshalled to bring your idea to the screen. If things go well in meetings, maybe an idea or two of each of yours will be in every episode."

One of the reasons Echevarria was drawn to submitting a script to STAR TREK was because of his affinity for the original show. "I was a big fan of the old show, growing up," he said. "I'd always daydreamed about someday I would make another STAR TREK series so when they announced it, I was vastly annoyed that they were doing it without me. I started watching and I had reservations. It was a little slow getting off the ground. I liked the Captain. I knew I could follow that captain off to the edges of the galaxy and I just thought of

some story ideas and started sending them in."

After having sold "The Outcast," Echevarria was invited in to pitch additional ideas. "I pitched about eight ideas a month later and it was terrible," he recalled. "I came in from New York and my pitch meeting was at 4:30 and didn't happen till 7:30 because they were having some sort of crisis. They came in and Kim, Michael Piller's assistant, said Rene's been here and he's leaving tomorrow and you have to take his pitch. They did and it wasn't an opportune time. Nothing came of that pitch."

A few weeks later during the turmoil of third season when Hans Beimler, Richard Manning and Melinda Snodgrass were on their way out after conflicts with Piller, the producer approached Echevarria about a premise they were having trouble making work. "He had a story that was dead in the water," said Echevarria, "a premise they had bought involving the discovery of a crashed ship on a little moon and a dead man who's basically brought back to life with miraculous 24th-century medicine. But who is he and what's the story? I thought about it for a while and came up with the basic idea for 'Transfiguration,' about someone evolving out of their human form into an energy being."

Aired at the end of third season, "Transfigurations" was the story of an amnesiac alien found by the *Enterprise* crew that Dr. Crusher helps rehabili-

tate. "Michael [Piller] went for it and commissioned a story," said Echevarria. "I came out and did a break and wrote the first draft of that script. It was the second to last episode of the season and there was a huge time constraint. After the first draft I went back to New York and he called me and said come back and help do the polish and the rewrite. It was broken up by acts and everyone on the staff wrote an act. Then it was all put together and Michael did a polish."

Echevarria's next assignment never made it to the screen: two failed attempts at scripts designed to fulfill Piller's oft-stated mandate to do an environmental story, one from Echevarria's own idea and the other from a story premise called "The Island of Tears," suggested by Piller. "It was hard to make it our story," said Echevarria of the environmental themes. "It was very much a story about another race, another culture, their problem."

Echevarria's next rewrite did make it to the screen, directed by David Livingston, "The Mind's Eye," in which Geordi is programmed by the Romulans to kill a Klingon emissary. "The original draft had Geordi destined to kill Picard. I had to figure out the reason the Romulans want Geordi to assassinate Picard. I racked my brains trying to come up with a reason to kill Picard and I finally asked, what if they want



After being saddled with an unmade ecology episode most of fifth season, Echevarria worked the theme into a subplot for "True Q," Riker and a Tagrian.

"I was a big fan of the old show, growing up. I'd daydreamed about another series and was annoyed they were doing it without me."

—Writer Rene Echevarria—

him to kill a Klingon in order to create an international incident? [Piller] went for that."

After "The Mind's Eye," Jeri Taylor contacted Echevarria for ideas for the staff's upcoming Mexico excursion, where a weekend was spent mulling over scripts for the fifth season. Of the three ideas Echevarria pitched, two were made into episodes, "The Perfect Mate"

and "I, Borg." "The original premise of "The Perfect Mate" was different," said Echevarria. "It was actually a creature that changed according to the gender of the person it was with, not just their personality. That element was stripped away because of 'The Outcast,' which dealt with a race without gender."

Noted Echevarria of the script, "Our concern was to take it away from being perceived as some kind of male fantasy, a woman who isn't independent but completely lives for her man. One of the things we tried to establish was that this was something that she felt good about, that she was bred for this. It was part of her very nature. In the broadest sense in Gene [Roddenberry]'s universe, who are we to judge someone else's nature, even if it doesn't jibe with our own politically correct views? I thought she was quite interesting and exotic."

After joining the staff sixth season, Echevarria's first script was an abandoned Q script in which

Q duplicates the *Enterprise*. His first produced script as story editor was "True Q," in which he managed to inject an environmental B-story, about an alien, a Tagrian, who needs to breathe polluted air through a device because he can't stand the clean air aboard the *Enterprise*. "That was a gag," said Echevarria. "There was more. He had a speech that was cut for time in which he was asked why his planet didn't clean up their pollution. And he says, 'Why? We have these,' and he breathes into his device and coughs and wheezes."

Unfortunately, for Echevarria, after finally being brought aboard as a story editor, he's now already looking forward to his final year on the series. Unlike many others who have come before him, it's not because he's being asked to leave, but because the series is entering its final year. Said Echevarria, "I'm already nostalgic." □

is unpredictable and involving. An intergalactic equivalent of the French Marseilles scene in *CASABLANCA* in which the Klingons' chant of a warrior battle hymn drowns out the sadly out-of-place Romulans, proves shamelessly derivative, but it works.

Noted Michael Piller, "I had just seen *MALCOLM X* and I said Worf is the guy who's saying, 'You're Klingon and you should be proud to be Klingon.' He'll lose this woman he's in love with when he can't shake his own prejudice. It's a price he has to pay for his character and his code. I think that's great stuff."

"I am attempting to fill a silent moment with non-relevant conversation."

—Data to Picard

STARSHIP MINE ★★ 1/2

3/29/93. Written by Morgan Gendel. Directed by Cliff Bole.

During a routine bayron particle elimination sweep on the *Enterprise*, terrorists attempt to steal trilitium from the ship's engines, leading Picard to play Bruce Willis as he singlehandedly saves himself and the vessel during a rare *NEXT GENERATION* "run and jump" romp.

Despite the episode's obvious origins in *DIE HARD* lore, the show opens with a splendidly unconventional teaser laced with broad comedy which works terrifically as Picard is consistently accosted by his crew regarding the evacuation of the ship, including Worf's request to be excused from a reception at the Akaria Base. It's only when the show falls into the standard genre contrivances that this actioner begins to stumble—including a scene in which the hero and villain literally talk over their communicators. It's tough to do *DIE HARD* when, according to the rules of Roddenberry's universe, Picard can't kill anyone. Despite its flaws, there are some wonderful character moments including Data attempting to master the art of small talk with a gregarious Starfleet commander, Hutchinson (David Spielberg), Picard passing himself off as the barber, Mr. Mott, and a light, humorous coda reminiscent of the old *STAR TREK*. As for the music, Ron Jones' bombastic scores are sorely missed and could have provided a well-needed boost to some of the episode's less effective fisticuffs.

Noted Patrick Stewart, "I

Commander Hutchinson (David Spielberg) the guinea pig for testing Data's small-talk programming.



Brent Spiner and LeVar Burton in Echevarria's winning "Ship in a Bottle."



enjoyed the episode enormously. It's now in my top half a dozen episodes. It was wonderful to be out of uniform for an entire episode and be on the ship without any of the other boring crew members."

Said uncredited writer Ron Moore, "It was fun to do a straight action piece with comedy. What you rapidly ran into were the money considerations. I had to pare back the run and jump. I'm always the one who kills people in scripts and they're always asking me to pull it back—it's not STAR TREK."

"I noticed the applause this evening exceeded average decibel levels."

—Data to Picard

LESSONS

★★★ 1/2

4/5/93. Written by Ronald Wilkerson & Jean Louise Matthias. Directed by Robert Weimer.

A potentially mundane and maudlin hour in which Picard becomes romantically involved with the new chief of the onboard Stellar Sciences department, Nella Daren (Wendy Hughes) avoids potential pitfalls thanks to some extraordinary character drama courtesy of uncredited story editor Rene Echevarria which broadens the character of Picard and provides the most satisfying romantic entanglement depicted on the show. A fiery jeopardy coda is wisely downgraded to an afterthought. Hughes (who also happens to be in the other best-written hour of television on the air, *HOMICIDE: LIFE ON THE STREET*) is sensational providing the necessary chemistry with Picard. Patrick Stewart finally seems comfortable exposing vulnerability in Picard and the scenes in which he discusses his experiences from "Inner Light" broaden his character and provide a satisfying cap to some unresolved issues from that intriguing episode. Robert Weimer's direction is ambitious and striking, though some shaky Steadicam work proves jarring. Boasts terrific visual effects, a plethora of extras and an effective score.

Noted uncredited scripter Rene Echevarria, "It's very off format. We cast a woman who's closer to Picard's age than the women we've seen him with in the past like Jennifer Hetrick and Michelle Phillips. We wanted somebody who had weight as opposed to it being purely sexual. It also deals with those issues of how difficult it is to

continued on page 75

Picard and lover Nella Daren (Wendy Hughes), time for romance while saving Bersallis Three.



Brent Spiner, Marina Sirtis, LeVar Burton and Patrick Stewart host Joshua on the bridge during filming of sixth season's "Frame of Mind," granting the Starlight Foundation wish of a child with a terminal illness to come aboard the *Enterprise*.

That day he sat there and his brow got one furrow, then two, then seven, and then somewhere near the end he started looking out the window like he had dismissed even thinking about it. I was in anguish because I thought, 'Oh no, what doesn't he like? This is a wonderful story. Have we missed the boat? What is going on? Ron [Moore] finished and we turned around and looked at Michael. He didn't say anything for a long time. Obviously, he was thinking, thinking, and thinking. It seemed like an eternity before he spoke and then he said, 'Okay, it can't work, it can't work.' I thought he meant it needs a complete restructure. And he said, 'This is just too good not to do a two-parter.' He said, 'I think you're rushing the story. You're trying to cram too much in. It just has to be a two-parter.'"

Going from the philosophically challenging "Birthright," the writers segued into a pure action/adventure or "run and jump," as such shows are referred to on STAR TREK. In "Starship Mine," Picard inadvertently stumbles onto a plot to steal trilitium from the ship's engines by criminals after the

"I wouldn't want to do a season on 'Starship Mine,' but Picard running around like an action hero was a good entertaining idea."

—Producer Jeri Taylor—

Enterprise has been evacuated for a routine baryon sweep. While the writers have traditionally expressed an aversion to non-character driven action, "Starship Mine" proved an important vehicle for Patrick Stewart, an actor whose continuing happiness has proven foremost on the producers minds. As Stewart's stature has grown on *THE NEXT GENERATION* over the years, so has his clout. Noted Taylor about buying the offbeat show for Stewart from a pitch by writer Morgan Gendel, "We hadn't serviced Patrick well in the beginning of the year and I think Patrick was beginning to feel that. There were a lot of episodes that didn't really focus on him and when you have someone like Patrick that's not a good idea. It was offbeat and unusual for us and I thought it was just a hoot.

"What we look for are fascinating, beguiling, interesting

stories. That's everybody's first standard. I am not an action adventure fan and so I wouldn't want to do a season on 'Starship Mine.' But I said 'Hey, great idea, Picard running around like an action hero.' That's different, that's unexpected, that's unusual. It's not what I would ordinarily like to develop, but it seemed like a really good, entertaining idea."

Rene Echevarria noted how the staff kidded itself in justifying doing the show by saying it was "about command." Laughed Echevarria, "It's Picard outwitting the terrorists. There's not a big character arc. The idea is basically DIE HARD and the scenes with Data are hilarious."

It soon became apparent that the well was beginning to run dry again after "Starship Mine" and the staff scrambled to revive old ideas. "The Chase" was a story first discussed on the staff's fifth season Mexican visit to Piller's vacation home that gave birth to "I, Borg," "The Perfect Mate," and "First Duty" "It languished because once it was written down on paper, Michael wasn't real fond of it," said Taylor of the story in which bitter enemies find out they share much in common. "And Rick despised it. He felt,

continued on page 75

THE NEXT GENERATION

THE MAKING OF "BIRTHRIGHT"

Expanding this continuation of Worf's Klingon saga to two parts turned out to be a dream for Data.

By Mark A. Altman

"Birthright" is an example of how STAR TREK broke all the rules in its sixth season. The unique two-part episode resolved one of its storylines in the first episode, with the second installment taking place almost exclusively on an alien planet where Worf is a prisoner, with the *Enterprise* crew reduced to a glorified cameo. Both stories illustrate new sides to familiar characters and are ambitious in their philosophical underpinnings dealing with issues the show has rarely, if ever, tackled.

"It was a huge story," said staff writer Rene Echevarria, who scripted Part II. "We broke it as a one-part episode and it took two acts of the script to get Worf down to the prison camp. The end of Act II eventually

became the end of Part I. There was basically too much story to tell—and to do it justice, [executive producer] Michael [Piller] said make it a two-parter. With more time on the planet surface we'd be able to build more sets of the compound."

Noted Piller, "Because this was season six, the season of taking risks, of not being afraid of doing things STAR TREK

hadn't done before, I said 'Why not do another two parter? Why wait until the end of the season or for a Spock story? If a story justifies being bigger than an hour, let's do it. I had been very happy with the results of 'Chain of Command.' I also felt, much mistaken it turned out to be, that we would be able to save money if we expanded it into two hours by using the sets twice."

Given the go-ahead by executive producer Rick Berman to make the story a two-parter, the challenge became finding a B-story to fill out the first episode. The solu-



Making a visit to Deep Space Nine, costume by Bob Blackman.



Love blossoms between Worf (Michael Dorn) and Ba'El (Jennifer Gatti), a Klingon prison camp refugee, as Worf searches for Mogh, his father, in "Birthright."

tion, a dream sequence involving Data, turned out to be the most intriguing plot development of the season. Noted Brannon Braga, who wrote Part I, "Ron [Moore] brought up the idea of Data having a religious experience. My suggestion was, what if he died and had a vision? We developed that idea, and I really enjoyed writing it. I am compelled by dream imagery and surreal images and this was finally a chance to do it on STAR TREK."

Noted Echevarria, "We were concerned Brannon's idea of Data flatlining was going to be too similar to 'Tapestry,' so we came up with the idea of Data dreaming. It was an unusual episode in that the two stories were connected only thematically."

Data relates his dream about Dr. Soong, his scientist creator, to Worf, and the Klingon urges him to seek out the true meaning of his dream and to find out whatever he can about his father. In so doing, it dawns on Worf that he cannot ignore the possibility that his own father may be alive, leading Worf to go to the Romulan prison camp where he has been told his father is still alive. "The scene where Worf tells Data about finding out the truth about the vision of his father is very powerful," said Echevarria. "It's one of the finest scenes in the history of STAR TREK. I thought it was lovely when Worf realized he was talking about himself and it tied the two stories together and sent Worf on his journey."

Noted Piller, "The best result of my decision to make it two parts did not turn out to be the Klingon story, but the extra story

Director Winrich Kolbe rehearses Cromwell. The mercenary rogue was actually a prisoner of war himself, a revelation omitted from Part II.



James Cromwell as the Yridian, Jaglom Shrek, who tells Worf that his father Mogh lives as a Romulan prisoner of war, makeup design by Michael Westmore.

of Data's dream. That resonated so nicely with the other story that they bounced off each other in a wonderful, moving episode."

Braga came up with the dream scenario, which results from Data's deactivation. "I really tried to delve into Jungian archetypes and dream images that had never been shown before," said Braga. "At first Michael [Piller] didn't find the Data dream story very compelling. He had a couple of notions to fix it, namely showing a piece of the dream early on, which made it work."

Noted Brent Spiner, who plays Data, "The idea of Data having a dream program was inspired, really excellent writing. It was the best concept for the character in a long time."

In visualizing Data's dream, as the android encounters Dr. Soong forging a bird's wing on an anvil that turns real when immersed in water and flies away, director Winrich Kolbe was challenged with the task of providing the requisite surreal imagery. "I wanted to go all the way," said Kolbe. "I saw nothing but shades of 2001. But it was decided by the powers that be, that we would not overexpose. I wanted to flare it out to give it a different look, but people felt that had been done too often and would not look good. I decided to do what I

wanted to do anyway." Director of photography Jonathan West suggested to Kolbe the use of a 10 mm lens. "It's a marvelous lens," said Kolbe. "We shot the whole dream sequence with that and a Steadicam."

Another problem for Kolbe was the shooting of the nude bathing sequence of Ba'El, a young Klingon girl, who became enamored of Worf on the prison planet. "It seemed to me she was a little bit too dark," said Kolbe. "While shooting her, her breasts were taped and she wore a g-string, but at that distance it's not what is actually happening but what the audience perceives. They may have darkened the image to make sure that the audience didn't get the idea that, 'My God, our kids can't watch the show anymore because now we have nude women strutting through the jungle.'"

Crafting the second episode involved protracted philosophical discussions among the writing staff about Worf's actions in splintering the harmony of the contented Klingon prison camp inhabitants he discovers. "I thought there was a wonderful BRIDGE OVER THE RIVER KWAI-type story where you had a fundamentally charged relationship between a Romulan camp leader and Worf and this very interesting love affair where Worf had to reexamine his whole attitude towards the Romulans," said Piller. "It is always interesting to me whenever you can look at prejudice. The script turned out well, but the show just didn't have the power I had hoped it would have."

The episode was directed by visual effects supervisor Dan Curry, making his directorial debut on the show. Curry had travelled abroad for many years, visiting Thailand as a photographer, and made use of his background by selecting photography from Laos for a matte painting of the prison compound, which boasted a miniature built by the art department. "I've done second unit directing on STAR TREK for five seasons and did live theater in graduate school as well as film," said Curry, who singled out director of photography, Jonathan West, as "a major collaborator and lifesaver. Michael Dorn was really great. He delivered a knockout performance."

The Romulan prisoner-of-war camp was one of the most elaborate and challenging sets of the season. "The Romulan compound had all sorts of vegetation, but when we went on Christmas hiatus we had to strip all of that out of the stage and redo it," said production designer Richard James. The





When producer Michael Piller suggested expanding the story to two parts, scripter Brannon Braga came up with the notion of Data's dream to fill out Part I.

plants had died from lack of sunlight during the mid-December break in filming. Over the span of the two-part episode, Worf finds himself in many rooms in the complex, including his personal quarters and a large, elaborate dining area. "The halls served as a kind of all-purpose room," said James, who redressed the main set for functions. "We approached it that way because we couldn't really build too much. We'd run out of space on the stages, not to mention the limitations of time and money."

In addition to the main prison complex, James also provided the forestry and lake where Worf first spots a Klingon, Ba'El (Jennifer Gatti) bathing. In shooting the massive set, director Kolbe pointed out he was influenced by former NEXT GENERATION director of photography, Marvin Rush. "I learned to use the longest lens that you can get in there and keep whatever you want to keep in focus and let everything else fall out of focus. That way you don't see the hokiness of the sets."

Because Part II ran 12 minutes long, needed cuts left several elements of the story sadly unexplained. The most conspicuous omission was the motivation of the Yridian, Jaglom Shrek (James Cromwell) who claimed that Worf's father Mogh was taken to the prison camp by the Romulans after the massacre at Khitomer. Echevarria's scene revealing Shrek as a prison camp survivor was never filmed.

Noted Taylor, "Rene had a wonderful notion that we take this guy who seems to be this grasping, inquisitive, sell-anything-for-a-buck-rogue and what you would find

“Because this was season six, the season of taking risks, I said, ‘Why not do another two-parter if a bigger story justifies it?’”

—Producer Michael Piller—

out in Part II is that he actually has some very strong motivations that he was a prisoner of war himself.”

Another complication was that Cromwell, who portrayed Shrek, broke his leg between filming of the two episodes, which severely curtailed his availability. Another scene showing Shrek assassinated by a Klingon commander aboard the *Enterprise*, while being interrogated by Picard about Worf's whereabouts, was also never filmed. Noted Echevarria, "We wanted to show the other side of what was happening on the prison planet, that this Klingon would rather deny the possibility that his father might be a prisoner than do what Worf did."

Added Taylor, "Rick [Berman] also felt it was almost manipulative to redeem this character who he thought was working effectively as a bad guy." Said Braga, "Now he comes across as one-dimensional. I felt it was an unfortunate loss."

As to whether Worf's father is still alive, Braga speculated, "In my mind I don't think Shrek really knew, I think he just knew Worf's father was at that battle and might still be alive. That was resolved in Part One when Worf finds out his father's dead."

Other cuts from the finished episode included some of Worf's stories of his Klingon heritage which Moore used in writing 'Rightful Heir.' Part II's ambitious storyline primarily revolved around Worf's attempts to instill in the children of the survivors of the Khitomer Massacre, who are prisoners at the camp, a sense of their Klingon heritage. "We were all so excited about it," said Echevarria. "It was a big, rich canvas of material."

Among the other elements which suffered in the final cut were Worf's romance with Ba'El, the daughter of Romulan Prison Camp Commandant Tokath (Alan Scarfe) and Klingon Gi'Ral. "The love affair ended up being rushed," conceded Echevarria. Cut from the final televised version was a scene between Gi'Ral (Christine Rose) and Worf. "She takes Worf to task," said Echevarria. "She says, 'I was like you the first year I was here, I was miserable and I cried.' She talks about the son she left behind and will never see again and how she fell in love with Tokath and how she stopped seeing the hate and the pain."

Staff writer Naren Shankar argued against developing the love story. "I've always had real difficulty with romance that develops in the course of one episode," he said. "I think you could have had the same effect without the romance there. Jeri [Tay-



Crusher and Picard on Deep Space Nine, a setting for the two-parter that helped to trim the budget.

lor] would disagree with me. I see it as superfluous, conventional and unnecessary.”

Countered Braga, “I wanted more. I wished in Part Two they would have had sex. They didn’t. I wanted more of that and less philosophy.”

Noted Michael Dorn, who plays Worf, of his on-air tryst, “In the first draft this girl and I fell in love, but there was nothing at stake in terms of the relationship. I saw her bathing in a pool, naked, we talked, and all of the sudden she loves me. And it’s a big thing at the end that she leaves and I’m upset. Why would I be upset? Nothing happened. There has to be something at stake for you to feel bad about losing something.” Nevertheless, Dorn said he felt the compromised love element worked.

Dorn enjoyed filming the episodes, which provided continuing character development for the Klingon. “It showed that STAR TREK is like a bottomless well,” said Dorn. “It will never go dry. The Klingon story will just go on and on. We still don’t know if my father is really dead. Now that I have this girlfriend, she could even come back.”

As do the best episodes of STAR TREK, “Birthright” provoked controversy for Worf’s spearhunting scenes with Toq (Sterling Macer), and for its apparent sympathies with Worf’s disruption of what some perceived as a utopian society, despite its prison setting. For Echevarria, objections raised about hunting in fan mail were a “non-issue. It is a cultural thing,” he said. “I think the difference between going out to the woods with a semi-automatic rifle and a spear is a world of difference.”

As for complaints that Worf’s decision to “rescue” the Klingon children from their Romulan captors advocated violence, Echevarria observed, “We worked very hard to make the Klingons and the Romu-

lans likeable—perhaps we went too far. Ultimately, all Worf was saying is that everyone has a right to choose where they want to live and what they want to do with their life. They were hiding the truth from these young people.”

Said Taylor, “I’m still answering mail, defending us on that one. People feel that we took a society in which prejudice and hatred had been put aside and ripped it asunder. And that’s true, Worf did. Worf is one of our more interesting characters because he is flawed. He tends to be narrow-minded. He tends to be stubborn. He tends to be racist. He is endowed with traits that arise naturally from his Klingon-self. His act was not necessarily a heroic one, but it was an act that I think is very true to Worf’s character. And it addressed something that I

had been thinking about for a while. I remember a very poignant letter from a native American who spoke eloquently about the value of preserving individual cultures saying that there is a danger in assimilation, in losing that sense of tradition and antiquity and history that define what a people are. When those things dissipate, something very important is lost. To me, what that episode was about was Worf sensing that in himself and sharing that gift with others.”

The writing staff was divided on the issue. “There was a great schism between Jeri [Taylor] and Rene [Echevarria] and Ron [Moore] and Naren [Shankar] about where the show should go,” said Braga. “Somewhere along the line, we lost our perspective. Worf came into this, from all appearances, utopian culture that represents everything STAR TREK is about and destroyed it because of his heritage. The appropriate STAR TREK thing to do would have been for Worf to present the option to the young people and say, ‘Here’s what you’re about, you decide and if you would like to join me, we will go.’ But of course his life was at stake, which probably compelled him to take more extreme action than was necessary—but in the end he rekindled racist attitudes and advocated violence for these young people and I took objection to that.”

Despite an outcry that Worf be redeemed for his actions, including one from her own husband, writing staff supervisor Jeri Taylor stood by the episode’s resolution. “We’re not going to redeem Worf,” said Taylor. “He doesn’t need to be redeemed. He’s done nothing within the context of his own culture that’s wrong. I don’t want to do anything which seems to apologize and say, ‘We made a mistake, so okay, now we’re going to make it better by giving you a happy ending.’ I don’t think that’s the right thing to do.” □

Effects producer-turned-director Dan Curry rehearses Worf and camp commandant Tokath (Alan Scarfe).





The Klingons, the Federation and the Romulans face-off for the knowledge of an ancient alien race in "The Chase," a sixth season throwback to the original STAR TREK right down to the "cardboard" sets of the planet surface for the climax.

rightly so, that it was cartoonish and silly. But once again we were dry and we said what do we have and there was "The Chase," a story that we thought they would find acceptable. There was a lot of resistance but we just went ahead and broke it anyway, which was daring and a little scary."

Joe Menosky, a former NEXT GENERATION executive script consultant, who had taken a sabbatical from writing in Europe, had conceived of the idea and worked with Ron Moore in breaking it. "We gave it to him because it was his and Ron's idea originally and they broke it in a day and then brought in Michael who we knew had to be won over," said Taylor. "It's not a situation you want to be in. He loved it. He said it was wonderful and if we could save it to be the last episode, that's what we should do. I said, 'I can't. We did this because we don't have anything else.' It's such a Roddenberry-esque message. It's so humanistic in what it has to say."

Noted Echevarria, "The idea is that we find out the reason why everyone in the galaxy that we deal with is a biped with something on their forehead. An ancient race has seeded the galaxy with their genes and left

"We find an ancient race seeded their genes, why everyone in the galaxy is a biped with something on their forehead."

—Writer Rene Echevarria—

a piece of code in the genes. It's a nice explanation for something that probably troubles a lot of people."

As the season continued, the dearth of workable concepts continued to plague the staff. As late as March, the last several episodes remained elusive. "We were desperate," said Taylor. "We were getting more and more behind. The season catches up with you. The production juggernaut is rolling downhill and coming at you. We had less and less lead time and the guys were spread thin. Brannon [Braga] said what about Riker in an insane asylum and with about that much of a premise we wrote three sentences and gave it to Rick and Michael and they said, 'There's nothing here; it's not even a premise—it's a start-

ing point. And this is real cliched. Everybody does an insane asylum story.' I don't know if they do, but with that sort of disdainful response we once again went ahead and started breaking it.

"We didn't have a story, didn't know what it was going to be, but we had to move on it. We went upstairs to Ron's office and hammered it out. The arguments about that story got as heated as they ever did. I thought, 'Are we ever going to get this done? Are we going to die here? Are we going to shut down production? Am I going to be responsible for the first time production has ever had to shut down on STAR TREK?'"

The result was "Frame Of Mind," Braga's challenging, dark and disturbing vehicle for Riker in which he believes he has gone insane. "Through that conflict, dissent, and debate we came onto a concept which was far from the original idea and so unique and captivating we would have never gotten to it in any other way," said Taylor. "Michael came upstairs, having already announced he had a lot of troubles with it and didn't expect much, and we went through it. He said 'Write it, it's incredible what you've done.' Without that process of breaking the story where people can

go out with someone you work with, especially someone who is your underling."

"We started thinking about this last spring when we were brainstorming ideas and Michael said maybe it would be interesting to do a love story in which Picard is attracted to someone who is serving under his command," recalled Jeri Taylor of the show's genesis. "As the season wore on, we got to the point where any glimmer of a story that Michael already has an interest in becomes appealing. If you don't have any stories, you say 'What was that idea about a love story, great idea—looking better all the time.' I gave the idea to some freelance writers, Jean Matthias and Ronald Wilkerson, who had never gotten to write a teleplay, largely because of time constraints, and they wrote the story and I thought this is never going to go anywhere. I gave it to Michael and he said, 'Great, let's proceed.' It seemed sort of ordinary to me, but the screenplay was quite good and Rene took it over and added some very nice things to it. It had an honesty and simplicity that was engaging. It turned into something that was sweet and endearing."

go out with someone you work with, especially someone who is your underling."

"Typical Klingon thinking, take what you want and destroy the rest."

—Cardassian Captain Gul Ocett to Klingon Captain Nu'Daq

THE CHASE ★★★

4/26/93. Teleplay by Joe Menosky. Written by Ronald D. Moore & Joe Menosky. Directed by Jonathan Frakes.

When Picard's mentor is killed, the Captain pursues an archeological quest for DNA fragments which lead the ship to a planet which has already attracted feuding Cardassians, Klingons and Romulans all in a search for the secret encoded within the DNA.

An utterly delightful homage to "classic Trek," capturing the larger-than-life flavor and hokey messages of cosmic significance which typified the now-classic voyages of the original starship *Enterprise*. Early scenes between Picard and Norman Lloyd as the Captain's mentor, Professor Richard Galen, are some of the most dramatically charged and effective character drama the show has ever done.

Jonathan Frakes continues to prove one of Trek's most versatile directors, foiled by some disappointing effects work in the

Archaeology professor Richard Galen (Norman Lloyd) offers a former pupil Picard the chance of a lifetime.





John Durbin as Cardassian Captain Gul Lemec, negotiating peace on the *Enterprise*, in "Chain of Command."

hammer it out, you don't necessarily get to those levels. It really keeps you off balance. Jonathan [Frakes] is phenomenal in it."

Noted Berman, "This was a script that I liked from day one. It was quite different. I'm not a big fan of fooling the audience and I've always tried to avoid stories that fooled the audience but on the other hand this did it in a way that I found acceptable. I think it had a lot of wonderful twists and turns in it and I think Jonathan did a great job. It's kind of like the science fiction version of COLUMBO where the great detective at the end tells everybody what they've been watching. There's a little of that here, but for people who are crazy enough to go back and look at these things a second time, I think there's wonderful little foreshadowings and clues. It's a very enigmatic episode that I got a kick out of."

In an effort to end the year, another tried and true concept was turned on its head, for "Suspensions," a murder/mystery in which a Ferengi is murdered on board the *Enterprise* prompting Dr. Crusher to lead an investigation that brings her into conflict with Picard. The story traces its genesis to a far different concept that had gone unrealized.

"It had a very tortured history," said Naren Shankar. "The show started as an episode Joe



TECHNOBABBLE'S MAIN MAN

Science advisor Naren Shankar got elevated to staff writer sixth season.

By Mark
A. Altman

Next time you suffer through an episode with pattern buffers malfunctioning and neutrino band emissions that aren't quite what they should be, you can blame Naren Shankar.

Shankar is science advisor to *THE NEXT GENERATION* and *DEEP SPACE NINE* responsible for the Trekkian technobabble that you find in most episodes.

In addition to his chores as science advisor sixth season, Shankar became the most recent addition to *THE NEXT GENERATION* writing staff mid-season. "I came aboard as an intern originally having written a spec script through the Writer's Guild intern program," said Shankar. "Jeri [Taylor] liked it and thought it showed some promise. They hired me as an intern to work for six months."

As Shankar's internship was winding to a close, the show found itself in need of a new science advisor and Shankar, with an engineering doctorate from Cornell, fit the bill. "I finished my dissertation and decided I didn't want to be an engineer, so I drove out to Los Angeles with a couple of suitcases and decided to be a writer," said Shankar of his own trek west nearly two and a half years ago. "The first thing I wrote was a spec script for *STAR TREK*. This is my first job in television. I never intended to come here as a science advisor. I



Shankar, with an engineering doctorate from Cornell, prefers writing scripts to concocting *STAR TREK*'s scientific gobbledegook.

came here to be a writer."

Since becoming science advisor, Shankar has fulfilled various functions on both shows. In his position he has reviewed scripts, worked with writers and producers to create space anomalies to menace the *Enterprise* and Deep Space Nine, created "cool technical gadgets" and made sure that *STAR TREK*'s science fiction plotting never slipped into fantasy.

"You try to provide concepts that both sound cool and are informative, said Shankar. "The audience must understand it and, at the same time—a distant third on the list—you try to make the stories conform to actual scientific principals. I try to make the astronomy as current and interesting as possible. Ultimately you're going to have times when you break the rules

and the laws of physics—or at least bend them severely."

Shankar works closely with technical advisor Mike Okuda and illustrator Rick Sternbach who also assisted in maintaining the legitimacy of the *STAR TREK* universe. "I know a lot of fans don't like the technobabble," said Shankar. "I don't like the technobabble. Sometimes it slows down the scenes, but it's important. It can be intriguing, speculative and interesting. That's what you strive for. You can go overboard though."

The problem is coming up with interesting technical terminology week in and week out. We're proud of the fact that this year the ship hasn't broken down even once. We really wanted to get away from that. There was a season where the *Enterprise* was breaking down every week. It was the biggest hunk of junk in the galaxy, and it shouldn't be."

The technobabble became unbearably heavy in several episodes early sixth season, including "Schisms" and "Realm of Fear." "We kept putting off the tech until the end of the show and it just snowballed," said Shankar. "Even for the sake of clarity it didn't turn out very well. [In 'Schisms'] you had tetryon particle emissions, a honeycombed multi-dimensional structure of subspace, and tertiary manifolds, blah, blah, blah."

Shankar needed to bring all his scientific and technical



Robert Weimer directs an alien experimenter with Riker on the operating table of sixth season's "Schisms." Shankar had to explain it all with "tetryon particle emissions, honeycombed multi-dimensional subspace" and "tertiary manifolds."

knowledge to bear to explain one of the show's silliest script premises. "Rascals" was not a happy day," he said of the episode in which Picard, Ro Laren, Keiko and Guinan are transformed into children. "Do we have to talk about that? We did a lot of hand-waving on that episode."

Ron Moore did the final production rewrite on the show and was put in the unenviable position of explaining what led to their condition. Being a self-described "liberal arts moron," Moore consulted with Shankar and the discussions made their way into staff meetings. "We started talking about whether there could be this sequence in the genes that shows how big they were when they were kids. I said, 'You know, this is the old antogeny recapitulates phylogeny argument.' There was dead silence."

Explained Shankar, "It refers to the discredited biological theory that the fetus goes through a development that is parallel to evolution, starting as a fish and finally becoming human, going through the whole evolutionary cycle, which is silly."

Shankar was also called in to explain how Troi is freed of the mental discharges of an alien

"I drove out to Los Angeles with a couple suitcases and decided to be a writer. I didn't want to be an engineer after my doctorate."

—Writer Naren Shankar—

ambassador in "Man of the People," a story that transformed her into an aged shrew.

"My idea was that a psychic link had set up some kind of conduit between the two of them. Ron [Moore] and Brannon [Braga] had the idea of Troi actually dying first to sever the link."

Shankar likens the depth of STAR TREK's backstory to that of LORD OF THE RINGS, pointing out that he enjoys including as many allusions to the original show as possible, being a long-time fan of STAR TREK. "People would ask for the name of an alloy for a ship and I would suggest calling it neutronium or duranium, little touches that go back to the old series."

Shankar was pleased when he finally had the opportunity to return to his first love, writing, with sixth season's script for

"Quality of Life" in which Data believes a mechanized computer tool may actually be a life form that has been created by a scientist in charge of an orbiting mining station. Shankar's second writing assignment for the show was "Face of the Enemy," in which Troi finds herself playing 007 aboard a Romulan war-bird.

"I wrote the first draft of the script in six days because we were under a time crunch," said Shankar. "I was assigned it as a freelancer and halfway through I was brought on staff. I think Marina Sirtis is a fine actress and when given the roles to play, she does a terrific job. I was very happy with what she did. I go out of my way to look for stuff for Troi to do because I feel the character is under-used."

Shankar also wrote "Suspicions" sixth season, based on a premise by Joe Menosky for an aborted script called "Limits." The story involved Dr. Crusher's investigation of a murdered Ferengi scientist, an assignment Shankar said became complicated by constant intrusions by staffers who wanted to talk to his other half—the one that functions as science advisor. □

finale, but supported by some enjoyably broad supporting turns by John Cothran Jr. as the Klingon Nu'Daq and Linda Thorson as Cardassian captain Gul Ocett.

Said Rick Berman of "The Chase," "It's a story that's been around forever. The whole idea of these kinds of prehistoric creatures who are the father of us all is not just Roddenberry-esque. It's very '60s Roddenberry-esque."

"It was a very tough concept to wrestle to the ground," said Michael Piller. "The script was a nightmare. Joe [Menosky] wrote a wonderful first 20 pages and then you turn the page and it begins to go into the tech."

Said co-writer Ron Moore, "Michael had a problem with the story early. There wasn't enough character. He felt there wasn't a strong Picard drive for why he would do this, so it really means going and finding something about Picard to carry it through the episode. 'The Chase' was something that Joe and I had been working on for a long time in development. We knew it was going to be expensive and it took a long time to get it to the point where they wanted to do it."

"It's the most Roddenberry-esque show we have done," agreed science advisor Naren Shankar. "I think the original concept was a little bit along the lines of IT'S A MAD, MAD, MAD, MAD WORLD, but it got more serious and I think that helped it. When we intend to do comedy, we tend to do it rather poorly."

Concluded Brannon Braga, "There was some talk about making 'The Chase' the season ender and it would have been great."

"Sometimes it's healthy to explore the dark side of the psyche."

—Troi counseling Riker

FRAME OF MIND ★★★ 1/2

5.393. Written by Brannon Braga. Directed by Jim Conway.

Beginning in the midst of an eerie and dissonant teaser, scripter Brannon Braga crafts a dark and brooding Kafka-esque installment in which Riker finds himself propelled between life aboard the *Enterprise* and as an inmate of an alien mental asylum.

It's riveting for its first several acts, propelled by a powerful performance by Jonathan Frakes, startling direction by Jim Conway, starkly effective production design

Attendant Mavek (Gary Wertz) sedates Riker, who refuses to believe he's insane in an asylum.



and an appropriately atonal score. Defying convention and formula, the show sports a grim, dark intensity virtually unmatched by any TREK story ever told. An unsatisfying conventional resolution dilutes the overall impact of what begins as a brilliant nightmare in the tradition of Kafka's *The Trial*, and ultimately becomes "First Contact" revisited. Said Jonathan Frakes, who gives one of his strongest performances in the show, "It was a terrifying show and was creepy to do. It was as big a show as I've had to carry. I thought [director Jim] Conway was very competent at the helm. It was wonderfully dark and I thank Mr. Braga for that."

"I had a notion 'What if Riker woke up in an alien insane asylum and had no idea how he got there and was told he was crazy?'" said Braga. "It was a very difficult show to structure. It took a long time. But, ultimately, it became the most intricate structure of the season and Jim Conway did a brilliant job directing. Riker doubting his sanity appealed to me a lot. It was fun for me to do. One of my favorite films is Roman Polanski's *REPULSION* and I think the influence shows."

Added Naren Shankar, "I think this is the best script Brannon has ever written for the series. It was a phenomenally cool first draft and it's an incredibly great episode. It's a darker season this year, which is funny because, in general, we're not a very dark bunch. Dark stories are very attractive, they're interesting and the emotions they bring up are powerful and off-putting. We have had some very intense episodes and gut-wrenching stuff. There's not a lot of light movements in 'Face of the Enemy' and 'Chain of Command.'

"You better get a new one because I'm not a doctor on this ship anymore." —Dr. Crusher to Guinan, seeking a tennis elbow remedy.

SUSPICIONS ★★

5/9/93. Written by Joe Menosky & Naren Shankar. Directed by Cliff Bole.

Several dreadful performances and a hackneyed mystery plot sabotage a story in which Beverly is relieved of duty after investigating what she believes is the murder of a Ferengi scientist who has created a metaphasic shield designed to take a shuttle through a star's corona.

The show's gimmick, a film noir contrivance in which Beverly relays her story to Guinan in flashback, is

continued on page 83

Crusher treats Guinan's tennis elbow and relates the flashback tale of her stint as a murder detective.



Riker and Worf in "Descent," the season-ending two-parter that saw the *Enterprise* ensemble go on a rare location shoot.

Menosky wrote at the end of the fifth season called 'Limits' about this investigation of an anomaly and a murder with lots of scientists onboard: a Romulan and a Klingon. That went through a couple of drafts. We revived it this year as a Beverly murder mystery. The idea of Beverly as Quincy is an interesting premise. It went through a lot of rewrites. It's very hard to get mystery right."

O riginally, "Limits," which had briefly been considered for the fifth season's cliffhanger, featured a scientific puzzle which intrigued Shankar into wanting to write the episode. To his chagrin, the scientific dilemma was dropped leaving him with a murder for Beverly to solve, a far cry from Menosky's original idea. "The premise of 'Limits' was that warp drive itself was weakening the fabric of space and time," said Shankar. "It was sort of a pollution show and that by travelling through space we're causing these problems. Certain areas of the galaxy were to be restricted to low-warp travel speed limits. It's an interesting idea and could have been a nice ecological show about all different races needing

“The universe of STAR TREK has room for all philosophies. That’s fundamental in [Gene] Roddenberry’s vision, I think.”

—Producer Michael Piller—

to work together. That's what I wanted. What I ended up with was this murder mystery with Beverly."

"Suspicious" is off-concept in that it is relayed as a series of flashbacks by Dr. Crusher in the style of classic film noir ala D.O.A. or *DOUBLE INDEMNITY* utilizing a voiceover. "Those are things we had to ask permission to do," said Jeri Taylor. "Stylistically it is a very different show. Beverly has a Sam Spade kind of voice-over, and we've never done that, or done flashbacks. We felt if you do it once, it's not establishing a trend. It's simply breaking tradition and that can be refreshing."

"Suspicious" prompted Piller's most active involvement of the season. As a life-long mystery buff, Piller tackled the rewrite of the show to conform to his expectations for the piece. "I didn't think it was working

well into pre-production," said Piller. "We tore it apart and put it back together again and changed the whole nature of the mystery. The script was much, much better than it was three days before the start of shooting. It was a show that was being written during the first few days of production."

After "Suspicious," Ron Moore returned to familiar turf with "Rightful Heir" in which Worf re-examines his Klingon heritage. "It's quite a spiritual show, an interesting examination of gods and renewal," said Piller. "I think you have to really be into Klingons to enjoy it. It's a very thoughtful, provocative and well written script. I think that the universe of STAR TREK has room for all philosophies. I think that's fundamental in Gene [Roddenberry]'s vision. There was an edit done in the last draft, something Ron wanted to do that I doubted and Rick hated. Worf has a vision, he really sees Kehless [the Klingon god]."

Noted Taylor, "With the Kingons we can explore a realm we couldn't explore with our humans, a spiritual crisis or lack. Personally, I am an atheist but I think that it's very nice for us to suggest there's a spiritual-

continued on page 83

THE NEXT GENERATION

SPECIAL VISUAL EFFECTS

Supervisors Ron Moore and David Stipes work wonders on a budget with digital video technology.

By David Ian Salter

Composite Bay One at Digital Magic's facilities in Culver City, California, bears a striking resemblance to the bridge of the *Enterprise*: an enormous video screen dominates the front wall; a railing/work table runs through the center of the room; and a semi-circular bank of high-tech consoles with their own video screens is operated by a highly skilled crew under the direction of a self-assured leader and his right-hand man.

The resemblance is appropriate, for it is in this room that the visual effects for both *THE NEXT GENERATION* and *DEEP SPACE NINE* are assembled using state-of-the-art digital video technology. The man directing the work of the people at the consoles today is visual effects supervisor Ron Moore, who, along with assistant visual effects

coordinator Phil Barberio, is responsible for the visual effects in exactly half of the episodes that make up *THE NEXT GENERATION*'s sixth season. Moore and Barberio alternate episodes with their counterparts on the series' other effects team, visual effects supervisor David Stipes and visual effects coordinator David Takemura.

Visual effects associate Eddie Williams works with both teams, and they all operate under the supervision of the show's visual effects producer, Dan Curry, who is ultimately responsible for ensuring that the visual effects in all the episodes of the season are acceptable, share a common *STAR TREK* look, and are completed on-time and within-budget.

Today Moore and his crew are working on a complicated effects shot for the episode "Frame of Mind" in which Riker



State-of-the-art effects: The *Enterprise* undergoes a radiation-cleansing Baryon sweep in sixth season's "Starship Mine," model by Greg Jein, effects supervision by David Stipes. Below: The *Enterprise* pulls into orbit to inspect a new particle-mining station in "Quality of Life," effects supervision by Ron Moore.



Visual effects producer Dan Curry, in charge of both effects teams.





Acting in a production mounted for the crew by Dr. Crusher, Riker's grip on reality begins to shatter in sixth season's "Frame of Mind," CGI effects supervised by Ron Moore and coordinator Phil Barberio.

shoots a phaser through his own chest, causing the image behind him to shatter like a mirror, revealing a different reality beneath. Frakes was shot turning his phaser on himself against a blue screen background (sometimes a green screen is used instead). The shattering background is a rare case of a computer-generated imagery (CGI) being used in a STAR TREK effect. CGI is largely avoided due to its high cost.

Stipes had briefly considered using a CGI effect to convey a sense of the enormous size of the 200-million-kilometer-diameter Dyson sphere in the episode "Relics." The proposed shot would have followed the *Enterprise* as it approached the Dyson sphere from a great distance. As the Dyson sphere drew closer, its previously smooth-looking surface would resolve into a fantastically detailed network of structures against which the *Enterprise* would be dwarfed. "It would have been a perfect CGI shot," said Stipes. However, budgetary constraints combined with the fact that a similar, if slightly less spectacular, shot could be accomplished using more traditional methods, resulted in the ultimate decision to use a large model of a section of the surface of the Dyson sphere built by longtime STAR TREK modelmaker Greg Jein in lieu of a computer-generated Dyson sphere.

"Contrary to what people are saying about CGI," Stipes explained, "it's still not as cheap as doing a model."

Once principal photography for an episode is completed, individual effects elements, including live-action sequences shot on the STAR TREK sound stages at Paramount as well as spaceship sequences shot using a front light-back light ultraviolet matting system on one of the motion-control stages at Image "G", are brought to the facilities of Composite Image Systems (CIS), where they are transferred from film to the digital tape format known as D1.

While at CIS, high quality mattes are made from the blue screen elements, and some of the simpler effects are done, such as replacing the blue screen background with the moving "warp stars" that are seen outside windows and reflected in conference room tables when the *Enterprise* is traveling at warp speed.

The D1 tapes containing the visual effects shots are then moved from CIS to Digital Magic for the final stages of the effects work. Here, effects that would have been impossible to achieve just a few years ago are created on a daily basis. Although the equipment used at Digital Magic is complex, and the range of possible effects that can be created is dizzying, the work done there can be broken down into two basic categories: compositing and Harry.

The fact that CGI digital computer technology is rarely used to create the effects elements is particularly ironic considering that digital technology is used in every step of the compositing process. In fact, the recent introduction of the D1 digital standard has greatly expanded the potential of visual effects, a development that STAR TREK was firmly positioned in the forefront of when it moved its effects postproduction work from The Post Group to the newly created Digital Magic at the beginning of the show's sixth season. Digital Magic returned the favor by designing its main compositing bay to the specifications of the STAR TREK effects team.

Throughout THE NEXT GENERATION's fifth season, Digital Magic even went so far as to maintain a microwave link with the STAR TREK sound stages across town at Paramount. The link allowed the effects crew to view a live image through the lens of the camera on the set while continuing to work in the Digital Magic compositing bay. If the director or the D.P. needed some advice on how to set up an effects

“There are always three shots: the shot you plan, the shot you get and the shot you wind up with—there's always finessing.”

—Effects Producer Dan Curry—

shot, the effects supervisor could watch a rehearsal and then make suggestions via telephone without having to make the trek from Culver City to Hollywood. Unfortunately, the microwave link did not prove cost-effective, and was not renewed for the sixth season, so Moore and Stipes had to once again divide their time between supervising production and post-production of the effects shots.

While the effects team busily composite images in the composite bay, across the hall Steve Scott is literally drawing visual effects on the screen with a pen. Scott is one of three Harry operators who work on STAR TREK. Harry is an advanced editing device with a user-friendly Macintosh-like interface that is controlled by a pen moved around a Wacom touch-sensitive drawing tablet. Using the pen and tablet, Scott is able to create realistic effects on the video screen in much the same way that an artist paints an image on a canvas with paint and a paintbrush.

At the moment, Scott is putting the finishing touches on a scene from the "Frame of Mind" episode in which Dr. Crusher heals a puncture wound in Riker's cheek. The shot that Scott has been given to work with consists of Gates McFadden pointing a gun-shaped prop medical device at a blood-dripping makeup wound on Frakes' cheek while he winces in pain. Working with the speed and self-assurance that comes from extensive experience on the machine, Scott

For the matte shot of the prison stronghold in "Birthright," effects producer-turned-director Dan Curry used a miniature and photographs from Laos.





Giant gaseous planets in collision, on the *Enterprise* viewscreen in "Ship in a Bottle," CGI effects supervised by David Stipes and coordinator David Takemura.

first uses the Harry to paint over Riker's cheek, erasing the wound about halfway through the shot. Scott then goes back to the beginning of the shot and creates a matte shaped like the tip of the medical device, which he uses to create a red beam that appears to be generated within the device. He completes the shot by drawing a red glow on Riker's cheek at the point where the beam touches the skin. The completed shot looks very convincing, and yet most of its components never existed.

Scott attributed his skill on the Harry to his training as a traditional artist. "When you get into the Harry suite you have to

A matte painting of the Arkaria Base for sixth season's "Starship Mine" by Illusion Arts of Van Nuys, effects supervision by David Stipes.



know how to draw," said Scott. "You must have a very sophisticated knowledge of perspective and composition and light and shadow, because you are basically painting on a frame-by-frame basis."

Scott's artistic skills were given a real workout early in the season, his first on the show, when he was given a shot of some crew members watching an imaginary object move around a room. The only other movement within the shot was provided by a barrel that moved slightly at one point as if it had been bumped into by the imaginary object. Using the Harry, Scott drew in frame-by-frame a glowing entity that flew about the room in sync with the crewmembers' stares and hit the barrel at precisely the moment it moved in the shot. Scott added realism to the shot by painting in the reflection of the entity whenever it moved near a wall or other reflective surface.

That sort of reflective light effect, known as interactive lighting, is something the visual effects supervisors have learned through trial and error is best added with the Harry, rather than shot live. "In a feature, I always like to have interactive light, where you've got something that's actually there, for the actors to follow," said Moore. "But what I've found in TV is that they don't have the time to set it up properly, and nothing's worse than having a practical light that's wrong. If the light's over here, and everybody is looking over there, there's

no way to fix it; it's extremely expensive. I've found that it's almost always better to just leave the light out on the set and let Steve paint it in on the Harry. That way it works."

Before making the decision to keep interactive lighting on the set to a minimum, the most common problem of this sort had to do with the phasers. All of the prop phasers used on the show are wired with batteries so that when the actor pulls the trigger, a light comes on at the tip of the phaser's barrel.

Actors would invariably pull the phaser trigger while they were still drawing their weapon, causing the phaser's light to come on while the weapon was pointed at the floor or ceiling. "We couldn't burn a line down the wall," Moore joked. "Instead, we'd have to paint that light out, frame-by-frame, which was very expensive." Eventually, the effects teams realized it would be easier to paint the phaser light in. "We got to the point where we said, just don't use the lights," said Moore. "So we had them take the batteries out."

Despite the efforts of Moore and Stipes to be present on the set when effects sequences are being prepared so they can help insure the scenes are shot properly for the effects, more of the work done at Digital Magic is fixes than it is effects. "That's the nature of this business," said Moore. "You make a call, and then you live with it." Cur-



Effects supervisor David Stipes (r) and coordinator David Takemura pose with the Klingon cruiser used to film sixth season's "The Chase."

ry is equally philosophical about the amount of time necessary to correct unintentionally imperfect shots: "There are always three shots: the shot you plan, the shot you get, and the shot you wind up with, so there's always going to be finessing of some sort on a shot."

Every once in a while the producers will decide that it's not worth the time and money necessary to correct an error in a shot, particularly if they feel the error will go unnoticed by the majority of viewers. The classic example of this occurred in the fifth season episode "Unification, Part 2" in the scene where Data administers a Vulcan nerve pinch. As the camera dollies past a lamp, the reflection of the boom man is briefly but clearly visible in the base of the lamp, to viewers with either sharp eyes or sharp still-frames on their VCRs. "Since the camera was moving, it would have been very expensive to get him out," said Moore. "If he hadn't been chewing the gum, we might have gotten away with it."

A similar, but less noticeable error was deemed not worth fixing this season. "Whenever we do anybody's quarters, or we're in the observation lounge at Ten-Forward, if the ship is at warp, we have warp stars," Moore explained. "Otherwise, they just hang that starfield backdrop, which I'm not a big fan of, but it certainly works. In 'Lessons,' the ship goes to warp and we see that warp a lot of times. We cut back into Picard's quarters at one point and the ship's not at warp. There were a lot of questions about whether or not we should take the time to fix it, whether we need to explain it, or whether anybody really knows or cares at that point. We look at the stuff really closely. We decided to let it go."

Looking back over the past season, Moore singles out the opening episode of the season, "Time's Arrow, Part 2", the most challenging one for him, in large part

because he had not been involved in "Time's Arrow, Part 1" at the end of the previous season. "I found it a real challenge in some cases to match what had been done in part one, and in some cases to have the freedom to do things a little differently. The snake in the first part was a bit hard to read; it was very bright, very glowy, and hard to recognize. I wanted to make that snake a bit more recognizable and tie it together with the time travelers, so we handled it a bit differently. We did a morph so you actually got to see the cane change into the snake."

For Stipes' part, it was "Birthright, Part 1" that provided him with the shot of which he is proudest this season. "Data's dream was a particularly fun shot for me," said Stipes. "His consciousness goes out into space towards the sun, then pivots around and dives down across the *Enterprise* and out into a nebula. I tried to do something that was very much like a bird, because Dr. Soong says, 'Data, you are the bird,' and there's bird imagery in his dream. I tried to give a floating, swooping, soaring quality to the image."

Stipes added a number of little touches to give the shot a special quality. "We could have begun the shot with just stars; instead we did stars and a sun—toward the light. We could have ended the shot in a gas cloud; instead we did a nebula that had three multiplaning levels in it."

For Dan Curry, it was the next show, "Birthright, Part 2", that stands out as a memorable episode, and understandably so: it marked his directing debut. "I didn't have to worry very much about visual effects on part two, because there was only one, and that was a beam-in. Actually, I was glad, because I wasn't distracted by any technical concerns."

His position as visual effects producer allows Curry the freedom to assist in whatever areas seem to need extra attention. "I

“If the ship is in warp we have warp stars. Otherwise, they just hang that starfield backdrop, which I’m not a big fan of.”

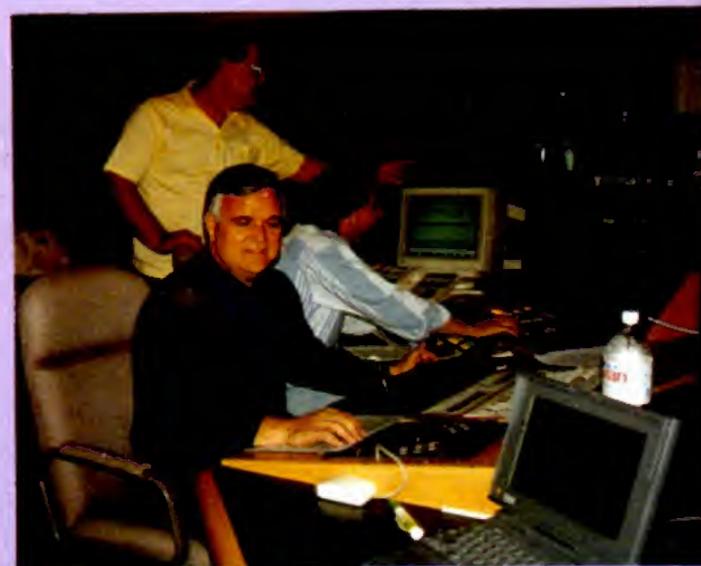
—Supervisor Ron Moore—

get involved on an as-needed basis," he said. For example, Curry worked on a particular effect for one of Moore's episodes, "Schisms", in which Riker is abducted by aliens who float his body off his bed and through a strange hole in the air (see page 37). In devising the shot, Curry wanted to avoid using wires to float Riker "because they always look like wires; there's something wanky about it." Instead, he tilted the camera on its side and had a stunt double fall feet-first against a blue screen. By overcranking the camera, the double's fall was slowed to achieve the correct floating speed.

Curry was particularly pleased with some of the techniques he used to give the split-screen shots in the episode "Second Chances," in which Riker meets himself, a fluid cinematic feel, something more akin to the effects in *DEAD RINGERS* than *THE PATTY DUKE SHOW*. "We pushed the edge," said Curry. Instead of locking the camera down and not moving it for the duration of the shot, which results in a very static shot that is easy to create the effects for but which is not very dynamic, "we had blue-screen shots that would then unlock and become a dolly move to take the effects-y look out of the split-screens."

In the final analysis, although everyone responsible for the *NEXT GENERATION*'s effects has favorite scenes, when it comes to pinpointing the sixth season highlight, they echo Dan Curry, who said, "The highlight of this season is not a specific episode. It's been the spirit of this season." □

In the composite bay at Digital Magic (l to r), effects supervisor Ron Moore, coordinator Phil Barberio and effects compositor Scott Rader.





Marina Sirtis as T'Pol, outside her home-away-from-home, the cast's trailer city on the Paramount lot, posing with a standee of her "cosmic cheerleader" outfit.

ty in the 24th century. To many people that's an important part of their lives. I don't deny that or denigrate it at all. I think that it's not right to have it antiseptically stripped from the future. Here is a chance to acknowledge those kinds of needs in people and the importance that spirituality has to fill those needs. It offers a sense of comfort and tradition and ritual and cultural identity for people and we found a nifty sci-fi way of doing it."

THE NEXT GENERATION's sixth season concluded with a spectacular cliffhanger in which the Borg and Lore return to menace the *Enterprise*. "We heard lots of Borg pitches," said Shankar. "We finally came up with a direction to take them in after [fifth season's] 'I, Borg.' The other cliffhanger concept under consideration was the unused ecology theme of Menosky's "Limits." Said Shankar, "That warp drive was damaging the fabric of space would have been the revelation in 'Part Two.' *The Enterprise was to be decommissioned.* But there were a number of problems with it and Rick and Mike never bought into it."

Doing a cliffhanger at all was also up for debate. "We struggled long and hard to decide if we wanted to do a

cliffhanger," said Piller. "I did not want to force ourselves to do one if it didn't work. It has become something of a tradition, but I didn't want to do it if it wasn't a good story. I killed two or three of them before Jeri came up with 'Descent.' It was not a Borg show to begin with. It was a show that had to deal with an invasion of space creatures and they turned out to be working for Lore. I wanted to do it as a cliffhanger involving DEEP SPACE NINE as a crossover, but Rick did not want to do that so we left it to THE NEXT GENERATION. An idea that had been tossed around since we did 'I, Borg' was what happens when Hugh goes back and chats with the other Borg." The Borg step in as the script's space heavies. "I am a little concerned that it's another Borg cliffhanger and that by its very nature will be compared to the first Borg cliffhanger," said Piller. "It only has to be effective to be successful, it doesn't need to top 'Best of Both Worlds.'"

Said Taylor, "We were not going to bring the Borg back just to do another one but nothing came along. One of the early incarnations of the season ender was developing a new race of villains. We've run through our others and we needed some

one of the few elements that genuinely works. Unfortunately, the murder/mystery plotting, in which a scientist covets another's invention, is routine. If not for some well-written dialogue, the welcome presence of Whoopi Goldberg, Beverly dropkicking the alien murderer and the self-reflexive touch of naming a shuttlecraft for former TREK producer and all-around nice guy, Robert Justman, this would be a complete stinker.

Noted Rick Berman, "It took me a while to sign off on doing this in flashback. But everybody was very big on it and I think it worked okay. STAR TREK is a narrated show in that it uses the concept of the log. I think it's dangerous to take that and expand upon it. We make it very clear to the writers that the Captain's logs cannot be narration. They are a narrative *tool* we can use to get from A to B, but we don't use them to narrate the action. Having a Tom Selleck-like narration is something we try to stay away from."

Director Cliff Bole made the Ferengi too sympathetic. "I had to reshoot because I let him get out of character," said Bole. "He was a scientist, so I said that means he's got a little more compassion, maybe he's not as oily as the rest of them. I think I went too far. They asked me to reshoot a couple of scenes. Rick Berman said, 'Don't forget, they're still Ferengis.'"

Jeri Taylor pushed for giving Crusher this vehicle. "We wanted to give her something atypical and not a female role," said Taylor. "She bucks the stream and goes up against Picard and disobeys an order. The idea of her playing a private eye or QUINCY was very appealing. We had one whole story on it done and Michael [Piller] felt, rightly, that it was a nicely crafted mystery, but so what? We tried to find an angle that would give it a nice little spin. Who's the last person you would least suspect? The person who was killed first."

"Worf, no offense, but I have trouble believing the man I escorted from Deck 8 is supernatural."
—Riker

RIGHTFUL HEIR ★★★

5/16/93. Story by James E. Brooks. Teleplay by Ronald D. Moore. Directed by Winrich Kolbe.

While undergoing a spiritual crisis, Worf visits a Klingon monastery on Boreth where the image of the legendary Klingon warrior, Kehless (Kevin Conway),

Rick Kolbe directs Michael Dorn as Worf in this confrontation with risen Klingon god Kehless (Kevin Conway).



appears to him, seeking to reclaim his position as leader of the Klingon empire.

Typical of the season's riskier and more off-concept storytelling, this boasts several intriguing elements, including some fairly profound pontificating by a sensational Kevin Conway as Kehless. The return of Robert O'Reilly as Gowron is always welcome and the first-rate production design is top-notch.

Interestingly, although much of the lore of Kehless is taken from dialogue that was cut from "Birthright II," Kehless actually appeared first in the original STAR TREK's third season episode, "The Savage Curtain." Played by actor Robert Herron, Kehless was considerably less friendly, representing one of the most evil people in galactic history. As Bob Dylan once said, "The times they are a changin'."

"It was a difficult show to do,"



The smoky Klingon milieu, Riker and security find the missing Worf in his quarters, locked in meditation.

said director Winrich Kolbe. "It started out rather conventionally, but once we got on Stage 16, we spent three days there. It was totally smoked in, in order to get that haze...I'm still coughing. The special effects people kept telling us it was non-poisonous and just a slight irritant. Well, I had a very heavy allergy, which I think was caused by the smoke, but the show just looks terrific. It looks like a movie."

Of Michael Dorn's strong performance in the episode, Kolbe noted, "Michael and I have an interesting relationship. I try to push him and sometimes I push too hard and he will fight back. He's matured since I met him four or five years ago. He's more secure and has become a lot better actor. That obviously helped on this particular show."

Said Dorn, "It was a well-written script. Rick [Kolbe] and I had discussions about my character. He's wonderful and I trust him. There were only two times I said, 'I don't agree, I think it should be another way.' What he does then is say, 'Let's try it both ways and we'll decide.'"

Noted Rick Berman, "I had a lot of fights with [scripter] Ron [Moore] about this. The character of Kehless and the backstory and the dialogue were all a little bit too on-the-nose Christ-like for me. We had a lot of long debates and eventually it was modified by Ron in a way that I



THE FINAL FRONTIER'S MUSICAL DISCORD

Composers aren't allowed to exploit the show's full symphonic potential.



Patrick Stewart (high atop crane) goes all out to shoot "A Fistful of Datas" on Warner Bros' western set.

fresh blood. It was out of some chance remark that someone made that Ron Moore mentioned the Borg and said what if we made these the Borg and they've changed. Somehow it all fell together. If you leave things alone, sometimes at the right moment they rise up of their own accord and jump in your lap."

Even as Ron Moore finished work on the final episode of the season, Rene Echevarria began working on the resolution of the cliffhanger for next season. "For once we're doing it my way," said Taylor. "We have a story that hasn't been approved, but at least we have an idea where we're going, for a change."

As the staff begins to prepare for THE NEXT GENERATION's seventh season, they will have less time than usual to gear up for the final year of the show. Because THE NEXT GENERATION feature film will begin shooting in April, the summer hiatus has been shortened by nearly a month. Fortunately, several ideas are already in the works to fill the final 26 episodes of THE NEXT GENERATION.

"We have set some character things in place we'd like to explore," said Brannon Braga. "Data's dreaming, Geordi has a romance he's initiated, and other things that were happening towards the end of the season

By Lukas Kendall

Picard is trapped in Ten-Forward as the deadly Baryon sweep emerges from the wall. As the field of radiation moves steadily closer, he calls into his communicator for it to be deactivated. It is not; he calls again. The sweep still comes, pinning him against a window until the very last second!...

Whereas a quarter century ago a similar scene would have been punctuated by relentless brass and flailing percussion, a STAR TREK composer today could do the same only at the risk of losing his job. A 27-year musical legacy, begun by Gene Roddenberry, asking composers for CAPTAIN BLOOD has effectively ended with producers Rick Berman, Peter Lauritson and Wendy Neuss setting intricate and extensive guidelines for current composers Dennis McCarthy and Jay Chattaway, who declined to be interviewed.

One fact that people who criticize the music of STAR TREK fail to realize, however, is that the show's subdued music is by no means the fault of the composers. Both McCarthy and Chattaway realize their job description is to underscore the show's drama within the guidelines set forth by their employers. They often put aside what they are capable of doing in order to deliver what the producers want, leaving them to take harsh criticism from fans.



Crescendo Records' Mark Banning (l) and Neil Norman (r) with composer Jay Chattaway (center), remixing a score for release at Group IV Recordings.

To set the record straight: the responsibility for STAR TREK's music lies with its producers, who tell the composers what not to write, oversee every note recorded, and dub the music heavily under sound effects. By all accounts, McCarthy and Chattaway have given the producers exactly what they want, some of it exceptional work, which won McCarthy an Emmy last year for his score for "Unification I."

Why the producers would want to clamp down on music is a mystery to many, including story editor Brannon Braga: "I'll openly say I'm mystified why a show like 'Best of Both Worlds' has stupendous music that kicks it into the classic zone—it enriched the episode tremendously—and then I look at a show like 'Realm of Fear,' which by no means is anywhere close to 'Best of Both Worlds' but would have been helped

with a more dynamic score. I felt the whole show had little swells of music that never took off and that frequently happens."

Ford A. Thaxton produced the first NEXT GENERATION soundtrack for GNP/Crescendo Records, and has similar sentiments: "Here's a show where the producers are so paranoid, they've ruined many of their own shows. Case in point: 'QPid,' the Robin Hood show. According to the people who were there, the first thing Dennis Mc-

Carthy said was 'OK, it's Erich Wolfgang Korngold time.' And that was exactly what the producers didn't want—it terrified them. They didn't want to look silly, so they made Dennis treat it like any other episode. And as a consequence, it ruined the show. It should have been one of the all-time classic shows, and it ended up just laying there."

McCarthy and Chattaway alternate episodes on THE NEXT GENERATION and DEEP SPACE NINE, recording scores with 40-piece orchestras as few television shows today can afford to do. The ensemble consists mostly of strings and a battery of French horns to give the scores their characteristic smooth and sustained sound; electronics are used as well, to pad out the sound. It is a style which produces intricate, sound-oriented scores which are often ripe for annihilation by

the extensive STAR TREK sound effects.

For many television composers, such a chance to work with an orchestra would be a dream come true. Fred Mollin is a television composer who has provided synthesizer scores for science fiction/horror shows such as FRIDAY THE 13TH: THE SERIES, BEYOND REALITY, and FOREVER KNIGHT. Notes Mollin, "I've seen a lot of excerpts from STAR TREK, although I by no means watch it start to finish, and I am amazed how sublimated the score is, because I know how talented the composers are and I know how luxurious it is to have an orchestra to do these kinds of scores for this kind of show. It seems a shame to waste what are probably extraordinary symphonic scores by sublimating them to an air conditioning sound or the hum of the spaceship. However, it's hard to argue with the kind of success the shows are having."

One of STAR TREK's most acclaimed directors, David Carson, concurred. "When you watch a STAR TREK, whether it be THE NEXT GENERATION or DEEP SPACE NINE, you're aware of the amount of money that is spent on music, or at least I am as a director," said Carson. "They don't use a synthesizer and a pennywhistle, they use an orchestra, and you get this enormous sound coming out of the television which you normally get only on movies. You don't have a piano tinkling in the background on STAR TREK, you have a very heavy, thick, full sound. So therefore, because you have that luxury, it is a pity to bury it. It's good to let it thunder a bit. Now, one of the difficulties is that many TV speakers can't take a great deal of good sound, and sometimes what you hear in the dubbing theater when you mix it is totally different from what comes out over the TV. You can never get that bass quality. That disappears entire-



First-time Trek composer Don Davis did an effective score for "Face of the Enemy," Marina Sirtis and Carolyn Seymour as Romulan Commander Toreth.

“They want cold music for a show that celebrates the human spirit. If composers slip into any warmth, they’re crucified.”

—Music expert Ford Thaxton—

ly, and you're left with the top-end. When I used to look over all aspects of my own shows while in England, I was horrified by how the scores sounded over the TV."

Noted executive producer Rick Berman of the dubbing process, "There's only so much you can do with music on the television screen, and we mix the music up as far as we can, with the exception of keeping it obviously to a point where it doesn't fight with the dialogue."

STAR TREK's recording sessions are meticulously supervised by producer Neuss and often by Lauritson as well, to make sure every cue fits the established STAR TREK aesthetic. The music is scrutinized yet again at the dubbing stage, when sound effects, dialogue, and music is mixed—"cues," the individual pieces of music, are mixed down or dropped if needed. To Thaxton, this

demonstrates a desire for control on the part of the producers: "To the best of my knowledge, once a TV show is up and running, producers don't come to the spotting [where it is decided where music will go in an episode]. Maybe an associate producer will show up, spot the show with the composer, and then say 'See you at the dub.' They don't have three people sitting there going over each cue like it was a feature film. That's ridiculous. The producers don't trust the composers, they want to keep them on a leash in case something slips through. Did these guys have a bad experience at a Vivaldi concert when they were little, or what?"

A number of STAR TREK soundtracks have been released through GNP/Crescendo Records, the producers' guidelines hardly making their job easier. "As people who produce the STAR TREK records, we like music with feeling—bombastic, emotional music that's interesting to listen to," said Crescendo's Mark Banning. "Rick Berman and Peter Lauritson seem to go out of their way to make sure the music is not at all like that. They think for some reason that the music detracts from the visuals, as opposed to adding something important to them, and the way they make Jay and Dennis compose their music is more than evidence of that. We put out the 'Best of Both Worlds' score by Ron Jones and it won best soundtrack of the year for us. That's the kind of music we get requests for, that's the kind of music people watching STAR TREK want to hear, and the kind of music we would very much like to see back."

STAR TREK expert Mark Altman joined in criticizing the producers' use of music. "I have very few qualms with the show, as people know, but there is little question that burying music in the mix has impacted adversely on the show," said Altman. "One particular recent

think made it much better. Kevin Conway's performance is great. It's a wonderful episode."



Jonathan Frakes as Commander Riker (r) faces off with his brash transporter twin Lt. Riker (l).

"I've never settled for anything in my life; I know what I want, I know what I've got and you'd be lucky to do so well...Lieutenant."

—Riker to his double, William Thomas Riker.

SECOND CHANCES ★★★^{1/2}

5/24/93. Story by Michael A. Medlock. Written by Rene Echevarria. Directed by LeVar Burton.

A superb freshman directorial outing for LeVar Burton, with Jonathan Frakes in two roles, that of Commander Riker and Lieutenant Riker, a duplicate created in a freak transporter accident eight years before.

Burton's mastery over the complexity of the episode's motion-control work is impressive, thanks to an assist from effects producer Dan Curry, as is the fully realized performance Burton elicits from Jonathan Frakes as Riker's doppelganger. Rene Echevarria's teleplay is laced with wry humor and moving sentiment as it explores the dynamics of the Riker/Troi relationship in a unique and compelling way. Dramatically satisfying, Echevarria wisely utilizes such Trekian staples as the poker game to full effect and illustrates that the Troi/Crusher relationship is one of the most sadly under-utilized elements of the show. Sirtis and Frakes are terrific together. The open-ended coda in which Lt. Riker, rather than being killed off, is posted to the *U.S.S. Gandhi*, leaving the storyline open for further exploration, is a daring choice.

"It was just a delight for me to write," said Echevarria. "It was full of pitfalls, but the first draft I turned in got the best reaction of anything I've ever done on the show. I made a

Freshman director LeVar Burton gets on-set advice on split screens from effects producer Dan Curry.



lot of choices about how and why Troi and Riker broke up and people seemed to swallow them. It's another big Troi show and it's very romantic. We finally see Jonathan and Marina together, kissing, and it's a wonderful romance."

"It would seem that time is something we have plenty of." —Picard

TIMESCAPE ★★★

6/14/93. Written by Brannon Braga. Directed by Adam Nimoy.

The *Enterprise* appears to become trapped in time in mid-battle with a Romulan warbird, due to a strange temporal distortion in an entertaining scientific mystery which fizzles in its last two acts.

Begins promisingly with some genuinely amiable character interplay, a hallmark of TREK's sixth season fare. It's only when it comes time to explain the phenomenon and solve the tech that the episode stumbles. Sophomore helmer Adam Nimoy does the best he can.

The visual effects-intensive episode required additional days of blue-screen work after wrapping principal photography to depict the *Enterprise* and Romulan ship's personnel frozen in time. "This is 'Cause & Effect' times ten," said scripter Brannon Braga, referring to his fifth season teleplay involving the *Enterprise*'s destruction while trapped in a temporal loop. "Time is not only looping, it's moving backwards, accelerating and stopping and moving slowly. The premise is that time/space has been shattered like a windshield.

"There's a great shot where Beverly's been phasered and you see the blast coming out through her back and we have to save her. It was very complex. Visually, I think it's one of the most interesting shows. I'm fascinated by doing time travel shows that aren't typical time travel shows."

Richard James and his production team built the living quarters for the *Runabout*, the warp-speed shuttle established in DS9. This wonderful new set will become a standing set on TNG's sister series. "DS9 had the cockpit for the interior and this script called for the living quarters," said James. "We had five days to build it and develop the interior. Unfortunately, this is one area where you want to get into detail since it's like a yacht or an airplane where it's customized. We tried to accomplish that on the *Runabout* and the crew did an excellent job in very little time."

The crew, returning on a shuttle, finds the *Enterprise* frozen in time, locked in a battle with Romulans.



episode that comes to mind is 'Starship Mine,' which is a balls out, action/adventure, run-and-jump show, which was hurt initially by budget considerations, but which could have been saved by a strong musical score, along the lines of what we've had in 'Brothers,' which Ron Jones supplied with a *tour de force* score that makes the first fifteen minutes of the episode unforgettable. That's what 'Starship Mine' needed, a Goldsmithian, bombastic score. By going with subtlety, it just castrates and emasculates the episode and makes it suffer, and it's a shame. You can say the old show was hokey and corny but as far as I'm concerned there's something to be said for it. People are still humming 'Doomsday Machine' today, a very effective score, albeit slightly melodramatic, whereas people aren't humming anything from STAR TREK: THE NEXT GENERATION."

When the new STAR TREK began, producer Rick Berman's taste for subtle music was countered by Bob Justman, a veteran of the original series who liked music big and bold, which composers McCarthy and Jones delivered. When Justman left at the end of season one, however, Berman was free to institute his subtle approach. Senior composer McCarthy complied with the decisions that came down: Don't use your Picard theme anymore; don't use electronic percussion on the bridge; don't be excessively melodic. Junior composer Jones, who was chronically overbudget and a behind-the-scenes troublemaker, got around these orders by effectively ignoring them. As the series progressed, McCarthy's work got more and more toned down, while Jones cranked out dynamic scores for some of the show's most memorable episodes, like "The Best of Both Worlds." McCarthy, only able to produce the occasional bombastic score like "Yesterday's Enterprise," ended up taking an ungodly amount

"The producers don't trust composers. They want them on a leash. Did they have a bad experience at a Vivaldi concert, or what?"

—Music expert Ford Thaxton—



Don Davis, Emmy-winning composer of TV's *BEAUTY AND THE BEAST*, noted that scoring *STAR TREK* is "very much a collaborative effort."

of criticism from fans who did not understand that he was not incapable of writing as Jones did, he had just been told not to. The producers' patience with Jones finally ran out with fourth season's "The Drumhead." He hasn't scored a show since.

Enter Jay Chattaway, a veteran of feature films like *MANIAC COP*, *MISSING IN ACTION*, and *RED SCORPION*. Chattaway's first TREK outing was for third season's "Tin Man," which he provided with a melodic, bombastic score, full of developed themes and exotic instrumentation. The score was deemed too melodic by the producers, and Chattaway turned in a slightly less bombastic fill-in score for fourth season's "Remember Me." When Ron Jones was let go, Chattaway came aboard, and developed a non-thematic, ambient style the producers liked. He was recently able to do a spaghetti western style score for "A Fistful of Datas."

Outside composers working on *THE NEXT GENERATION* have included Don Davis, a vet-

eran of the *BEAUTY AND THE BEAST* TV series, who provided an earful of the active melodies of yesteryear for *THE NEXT GENERATION* episode "Face of the Enemy." The producers objected to many of the bombastic and melodic qualities present in his score, and if Davis happens to score any more episodes, it is likely such qualities will not be present.

Being new to the series, Davis got to experience the meticulous set-up the producers have to oversee music. "What was unusual about the spotting was that they were very organized," said Davis. "There were three producers present, and they looked at the picture independently of each other and made their own personal notes as to where the music should go. I've never encountered that before. It was also interesting because their notes were fairly consistent with each other

and they were also pretty consistent with where I thought the music should go. So I felt we were pretty much in sync during the spotting.

"The recording session was very meticulous and Wendy [Neuss] recommended some changes which I implemented, and Peter [Lauritson] was in for one cue and he suggested some changes here and there and I made those changes. It was very much a collaborative effort and I feel it went very well. There was a general toning down, but I felt it was making the score more streamlined....During the dub there was some indication that they prefer certain things and tend not to like certain other things, but it was all in the spirit of 'next time around.'

"I haven't gotten real clear communication on the score, whether they liked it or not," said Davis. "I think what it came down to is they didn't want to use me right away as they recognize I'm going to need some breaking in, and they weren't willing to do that right

continued on page 124



Cliff Bole directs "Suspicious," as Dr. Crusher (Gates McFadden) plays host to pioneering Ferengi scientist Dr. Reyga (Peter Slutsker) and Takaran scientist Jo'Briel (James Horan), a Crusher vehicle that turns her into a space-age QUINCY.

that we can go back to. Certainly, I would like to see the high concepts continue where each show is really different and exciting. We're always looking for ways to tell totally unique stories that can't be told in any other venue. We've all got the feeling we want to make [the last season] very special."

Noted Brent Spiner, looking forward to next year, "I would like it to be the best year we've ever had. I think everyone hopes for that in its final season. But I don't know what would make it the best year its ever had, because it's been a very strong show for six years."

For fans who expect closure

in the show's final season, they are bound to be disappointed. As Taylor points out, the staff has no intention of providing a bookend for the small screen missions of the Starship *Enterprise*. "We're already saying this is the last cliffhanger we will have," said Taylor. "I don't know that we're going to wrap it up. I don't think that's what has ever happened in the series. We don't wrap things up. Besides, there are going to be features. So their lives don't come to an end. You want to have the story continue. My anxiety level has diminished because I'm not in a desperate hunt for writers. I know I have people who can do it. They all know the show and we've lived through a lot to-

gether. It's a well-oiled machine."

Nonetheless, the staff, some who have been working on the series for as long as four years, expressed a degree of sadness over the fact that they are entering what will probably be their final year toiling in the 24th century. "The rumor was that there wouldn't be a seventh season," said Braga. "We were all in the dark and I was very depressed. I really felt this show deserved a seventh season. I just now feel we're breaking it open in writing terms. As a writer, I feel the show is finally extremely ambitious and growing. It could go for ten years.

Why cut it off? I was very depressed at the prospect of losing THE NEXT GENERATION.

"I hope STAR TREK is always around in some incarnation. It's a great concept. In terms of the seventh season,

it's a mixture of melancholy, apprehension and excitement," continued Braga. "I'm sad that it may be the last season and I'm apprehensive because we've got 26 shows to fill. None of us know what this season will be like. I think one goal we all have is to push the limits of the show yet again and make it the best season yet." □



Semi-regular Dwight Schultz as Barclay (inset) gets attacked while transporting, effects for "Realm of Fear" supervised by David Stipes.



"The sons of Soong have joined together...and together we will destroy the Federation."

—Data to Picard

DESCENT

★★★

6/21/93. Teleplay by Ron Moore. Story by Jeri Taylor. Directed by Alexander Singer.

It's all set-up and little payoff when the Borg return to menace the Federation as vicious, individualistic killing machines during which Data feels his first emotion, anger and subsequently pleasure, in killing one of the metamorphosed automatons.

While certainly the best cliffhanger since "Best of Both Worlds," full of great little moments, this lacks the ominously fatalistic mood and searing interpersonal histrionics of its Borg predecessor. Data's personal dilemma is absorbing, although the most interesting conflict is that between Picard and Admiral Nechayev, who is befuddled by Picard's decision not to annihilate the Borg on their last encounter ("I, Borg"). The revelation of Lore's involvement is chillingly effective, and the teaser with Stephen Hawking is delightful, marked by an irascible star turn by BARON MUNCHAUSEN's John Neville as Newton.

"We were toying with the idea of the Enterprise being reassigned as a flagship, kind of a Queen Mary-type of thing and everyone was going to be dispersed to different postings," said Brannon Braga of one of the original ideas for the cliffhanger. "It would have basically been the dismantling of the Enterprise, but people weren't responding to that so we came up with the Borg show."

Joseph Conrad's *Heart of Darkness* was the inspiration for the episode. Jeri Taylor pointed to Lore as the Kurtz-ian character of the piece. "We kept calling it up the river," said Taylor. "And we talked about the ideas that there was this mysterious figure behind the Borg. We did not want to bring the Borg back just to do another one. Nothing came along for quite a while. One of the early incarnations of the season ended involved a new race of villains since we figured we needed some fresh blood. Ron Moore mentioned the Borg and that they've changed and somehow it all fell together with Lore. It's Lore's ethnic cleansing, which is the tact we're taking. Ultimately, the brothers have to deal with each other in that sort of mythic slaying of the evil brother."

Reencountering the Borg, under the direction of Lore, Data's evil brother, in the season cliffhanger.



STAR TREK

DEEP SPACE NINE

The new franchise had to find its space legs during its first season in orbit.

By Mark A. Altman

With production having recently begun on the second year of DEEP SPACE NINE, it's easy to forget the events of a year ago when calm and tranquillity was not the order of the day on the stages of the hit STAR TREK spin-off.

In August 1992 the only noises breaking the eerie silence on the east side of the Paramount lot on warm summer nights were the shrill pitch of bells and whistles signifying quiet on the set as cameras began to roll on both the bridge of the *Enterprise* and in the operation's center of Deep Space Nine. Shooting late into the night, work on the pilot for the new series was grueling despite its multi-million dollar budget.

Last-minute script revisions, delays in casting and a constantly shuffling shooting schedule, made the crew of the new series prone to refer to its troubled shoot as "Deep Shit Nine." But in the middle of an arduous evening of filming, three familiar faces burst through the soundstage door and began singing. On-screen Patrick Stewart plays one of STAR TREK's most dour and humorless characters, but few on the DEEP SPACE NINE crew will forget the actor, his Number One, Jonathan Frakes and emotionless automaton Data's alter-ego, the effusive Brent Spiner,



Scott MacDonald as Tosk, the quarry in an intergalactic MOST DANGEROUS GAME in "Captive Pursuit," one of the top episodes of the new STAR TREK.

emerging through the soundstage door to sing, dance and perform vaudeville routines to raise spirits. After Stewart, Frakes and Spiner finished their schtick for an appreciative cast and crew, they just as quickly disappeared into the night, having buoyed the spirits of the exhausted ensemble.

The struggle to produce "Emissary," DEEP SPACE NINE's two-hour opener, the most ambitious pilot ever filmed for television, is now only a memory. In its first year the new STAR TREK has drawn consistently strong ratings, eventually settling in a few ratings points behind THE NEXT GENERATION, the top-rated hour drama in syndication. While many shows have attempted to capitalize on STAR TREK's success, including Warner Bros KUNG-FU and TIME TRAX, Rysher's HIGHLANDER, and Paramount's own THE UNTOUCHABLES, none has attracted near the numbers of STAR TREK. And while THE NEXT GENERATION is only now beginning to air in many international markets, DEEP SPACE NINE has sold in several overseas territories more quickly, including Germany. For Paramount the STAR TREK name is the closest thing to alchemy, in the parlance of DEEP SPACE NINE, a license to make "gold press latinum bars" and entertain the



Aliens from Gamma Quadrant show up on Deep Space Nine in "Captive Pursuit," costumes designed by Bob Blackman.

STAR TREK DEEP SPACE NINE

QUARK

Another day, another dollar for Armin Shimerman's Ferengi.

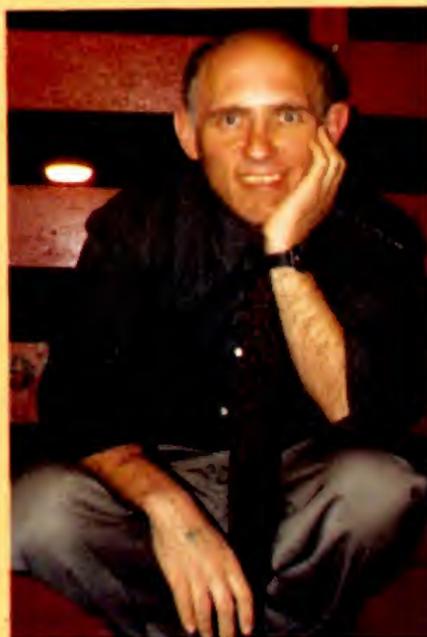
By Mark A. Altman

He represents everything that's bad about the 24th century and yet here in the 20th, fans can't get enough of him. He is Quark, played delightfully by Armin Shimerman, the Ferengi scoundrel who has already become one of DEEP SPACE NINE's most popular characters.

"In the middle ages they used to enact the seven deadly sins in the theatre," said Shimerman. "The Ferengi are a number of those old seven deadly sins stuck together. What they did in medieval times is what I'm hoping they'll do on DEEP SPACE NINE. By pointing out humanity's shortcomings, its nastier sides, and greedier sides, we will learn to see how ugly that is and perhaps how to eschew it in our own lives."

In "The Passenger," Quark becomes involved with the hijacking of a vital mineral shipment. The actor enjoys Quark's malevolent streak. "He's just trying to make a buck," said Shimerman. "But it was a darker Quark getting back to the Quark in [the pilot] 'Emissary.' And that's good. Anytime that I get close to that I feel a little bit better. I feel more confident with that. Drama is always easier to play than comedy."

Of more concern to the actor was the Ferengi's involvement in a murder in "Vortex" with no consequences for the character's nefarious activities. Said Shimerman, "I had this chat with Rick Berman about whether we went over the line by having Quark participating in a really high crime. I thought so and that might be a little dan-



Shimerman without the makeup.

gerous for the character and for the show. It means he can get away with murder, which is not what I think the show is about, and it also makes somewhat of a fool of Odo and Sisko for that to happen under his nose and to let it get by him and Sisko for that matter, lessens their characters, as well."

Shimerman admitted that for a character that vacillates between broad comedy and menacing dramatics, he still needs to explore finding the proper level of his performance. "I

don't think I have Quark down yet," said the actor. "I still think I have a lot to learn about Quark. I think that there are aspects to the character that neither the writers nor I have yet really come across and I'm the type of person who wants to keep honing the performance. When I worked in theatre, it was the same way. It's never the same performance twice. It's always trying to make it better on Friday night than it was on Thursday night. I know that the largeness of the performance works for Quark. I've got the basic colors. Now I have to find out the

Getting a touch-up on the set of "Babel," makeup design by Michael Westmore.



Shimerman (r) stops to smell the flowers in "The Nagus," with Max Grodenchik as brother Rom.

sort of shades and tones that will make it that much more pleasing not only for the audience, but for myself as well."

One realization Shimerman has made is that when working in a large ensemble, your character won't always be in the spotlight. "As the season came to an end, I had less and less to do," said Shimerman. "And it was a lesson for me. I was sort of spoiled in the middle part of the season because there was so much of Quark being used. In fact, there was a period of time when I was complaining that I was being used too much because the makeup was causing me never to get my 12-hour turnaround. I was getting no sleep. But I got used to that and spoiled by that. Towards the end of the season when I began to work one day an episode, I had some problems. I like work, I have a great time working. It's a lot of fun. So they were taking my play toys away from me and I was a little distraught, mixed up and unsettled."

Much to Shimerman's delight, actor Max Grodenchik has become a regular staple on the show playing Quark's brother, Rom. Grodenchik had been runner-up for the part of Quark. "When Max and I were auditioning, we both realized that if we didn't get Quark, we thought Rom would be a good part to play. It's worked out that way. We're having a good time together." Laughed Shimerman, "In 'The Nagus,' he had a chance to kill me and fulfill whatever fantasies he had." □

masses.

"I'm very pleased with the way the first season has gone," said executive producer and co-creator Rick Berman of DEEP SPACE NINE's first year on the air. "First seasons tend to be chaotic. The first season of THE NEXT GENERATION certainly was. This season has been very peaceful in terms of the actors, the crew, the writers and the budgets. As for the episodes, there are things about them that I love and things I don't. We're always looking to make things better. What I'm most pleased with is the fact that the concept is working and we've managed to create 20 stories that I think all hang pretty well on the armature that we've built, the backstory and the characters."

Unlike "Encounter at Farpoint," when Paramount was dubious of the potential of STAR TREK's fledgling NEXT GENERATION, fearing audiences might not embrace a new cast of characters and actors, DEEP SPACE NINE has had the benefit of THE NEXT GENERATION's groundbreaking success, proving that a sequel series could become a greater ratings and, arguable, artistic triumph than the show which spawned it. "We had the support of Paramount and we've been left alone by Paramount," said supervising producer Ira Steven Behr, who returned to STAR TREK after having served as a writer/producer during THE NEXT GENERATION's third year. "We were trying to create episodes for the series without having the pilot shot, which was very difficult. This was a show that was treated with kid gloves and given every chance in the world to make good. We were able to reshoot scenes in the pilot that didn't work and tinker with sets when we didn't like the way they looked. Being part of STAR TREK helped. The studio saw this as continuing the franchise."

Before DEEP SPACE NINE's premiere there was concern that setting the show on a space station adjacent to the galaxy's first stable wormhole would prove too constraining.

EPISODE GUIDE

Leading Treksperter, Mark A. Altman reviews the first season of STAR TREK DEEP SPACE NINE. Said Altman of the show's freshman year, "Though there were more misses than hits, the new series shows promise. All the elements are here to make it the best TREK yet."

"Have you ever explored your pagh before, Commander?"
—Kai Opaka to Commander Sisko

EMISSARY ★★★ 1/2

1/4/93. Story by Rick Berman & Michael Piller. Written by Michael Piller. Directed by David Carson.

The pilot brings Commander Benjamin Sisko to Deep Space Nine to administrate the Bajoran space station vacated by the Cardassians, it's beginning far more compelling than the ponderous "Encounter At Farpoint" that launched THE NEXT GENERATION.

Top heavy with mystical New Age mumbo jumbo, executive producer Michael Piller's script aims for the cerebral resonance of the best moments of Gene Roddenberry's original STAR TREK pilot, "The Cage." The first of two hours is top-notch TREK, establishing the premise of the new series and introducing its intriguing array of new characters, sparked by a powerful and enticing teaser. The second hour is considerably less involving, mired in Sisko's metaphysical journey into his "pagh." Production values are outstanding on every level with the exception of a new main title sequence and musical themes that lack punch.

"Every time I see the show, I start to cry," said Terry Farrell who portrays Dax. "I must have watched it at least six times. Sisko loves [son] Jake and his wife so much. Everybody understands what it's like to live a little bit too much in your past and to live with the death of someone you love that much. How to figure out how to live without them is very scary."

"I think we were all happily surprised at the response," said executive producer Rick Berman of the universal acclaim that greeted the series premiere. "I knew that we had created a show that had wonderful potential and, slowly but surely, I knew that it was coming together and

The view from Ops, watching the Cardassians fire on a ship seeking asylum in "Past Prologue."



Sisko's Runabout shuttle flees the wormhole in "Emissary," pilot effects supervised by Rob Legato.

was going to be wonderful. I expected it would be successful, but I didn't expect it would be as successful as it was. I was a little bit amazed. We were in *Time* and *Newsweek* and the ratings have been really good. I think that both Michael [Piller] and I are the kind of people who aren't all that comfortable with praise. As a result we just sort of brush it aside and plunge on, which is what we've been doing."

"If you ever go over my head again, Major, I'll serve you yours on a platter."
—Commander Sisko to Major Kira

PAST PROLOGUE ★★★ 1/2

1/11/93. Written by Kathryn Powers. Directed by Winrich Kolbe.

Major Kira must confront her divided loyalties between her past as a Bajoran terrorist and her duties as the Federation liaison aboard DS9, the routine first one-hour episode that failed to live up to the promise of the pilot.

Indicative of the new STAR TREK's more passionate approach to character interaction is a terrific scene between Odo and Kira and Sisko's rejoinder to Kira after she disputes Sisko's actions with a Starfleet Admiral. The real standout here is the relationship between a Cardassian spy, Garak, played by an effete Andy Robinson [HELLRAISER and DIRTY HARRY] and Siddig El Fadil as Bashir, who brings a manic enthusiasm to his role. It instills the episode with a vibrancy that's lacking in the espionage story. Klingon refugees Lursa and Bator from THE NEXT GENERATION (and their wonderful Bob Blackman-designed costumes) are welcome additions.

"We didn't want your typical Cardassian," said director Winrich Kolbe of Garak. "Obviously, it would have been hard to put a real Cardassian soldier in a clothing store. We felt we had to deal with somebody who was abnormal—at least as far as the Cardassians were concerned. I wasn't quite sure whether Andy Robinson would be the right guy. I had a different idea as to the type of actor I wanted, but Robinson was available and turned out to be terrific. I wanted somebody like Sidney Greenstreet. Still, I have to admire an actor who comes in at three in the morning, stays in that kind of makeup for the rest of the day and still is able to give a performance."

"The next time Bashir meets Garak, they'll get on better," said

actor Siddig El Fadil. "He's not going to be so freaked out by the fact that he's a spy. He'll still be a little tentative about the fact he's a Cardassian however."

"I was in a pail in the back of my office when Iowdan was murdered."
—Odo

A MAN ALONE ★★★

1/18/93. Teleplay by Michael Piller. Story by Gerald Sanford & Michael Piller. Directed by Paul Lynch.

Murder mysteries like this are usually reserved as fodder for creatively bankrupt series during their waning seasons. Odo is accused of killing a freed convict whom he sent to prison years before. CAPE FEAR it's not, and it's easy to see why this episode, filmed first, was aired second.

What works are some inspired character moments. A B-story in which Keiko establishes a school aboard the ship isn't altogether unpalatable. What doesn't work is the soapbox preaching about tolerance and a contrived scene of mob violence in front of Odo's office. The denouement involving cloning is not entirely unexpected, but completely hokey.

"It was the first chance to see Armin [Shimerman] and Rene [Auberjonois] work together as a wonderful team," said director Paul Lynch of Quark and Odo. "It was the first show we shot, so they were a little more relaxed about the schedule. They tightened up as the show went on."



Siddig El Fadil, Terry Farrell and Avery Brooks, relaxing on the set during filming of "A Man Alone."

"There's an old Ferengi saying, never ask when you can take."
—Quark to Odo

BABEL ★★★

1/25/93. Teleplay by Michael McGreevey & Naren Shankar. Story by Sally Caves & Ira Steven Behr. Directed by Paul Lynch.

The old reliable STAR TREK cliché in which a virus imperils the crew is resurrected unsuccessfully when the entire compliment of the space station succumbs to a genetically engineered contagion that creates an aphasia-like condition leading to death.

Already, watching the station functioning poorly is becoming a cliché. The virus story is unengaging with an all-too-quick wrap-up in which an antidote is found and administered during the commercial break. The only element that keeps the story interesting is the always



Kira kidnaps/transportes the scientist from Bajor responsible for the virus that is attacking the station.

lively banter between Quark and Odo. Armin Shimerman as the Ferengi barkeep has quickly distinguished himself as one of the ensemble's most interesting actors, endowing Quark with a perverse sense of twisted, greedy nobility.

"We had this premise for over five years on *THE NEXT GENERATION*," said Piller. "It was written by the writer [Sally Caves] who wrote 'Hollow Pursuits' for us. We had always been attracted to the idea that you could suddenly lose the ability to use language to communicate, and how people are able to communicate with each other. It's a new series and you're desperate for stories, so we gave it a whirl. We used the virus as a macguffin. It wasn't a great episode but had some wonderful moments in it."

"It's kind of a cool idea," said Naren Shankar, "but what ultimately was never communicated was the sense of panic and helplessness which would accompany this sort of virus. You never saw people freaking out, which I think you would see a lot of if you suddenly thought nobody in the world could understand you. I know I would get upset. It just didn't come across. You just walk through an empty station of quiet people instead of a rioting station of screaming people with flames coming out of things and people going bananas. Obviously, from a production standpoint you can't do that, but it was unfortunate. It was a high concept show and you always run the risk that when you go to write it down there's not as much there as you think there might be."

"I am not a barkeep, I'm your host, the proprietor, a sympathetic ear to the wretched souls who pass through these portals."
—Quark to O'Brien.

CAPTIVE PURSUIT ★★★

2/1/93. Teleplay by Jill Sherman Donner & Michael Piller. Story by Jill Sherman Donner. Directed by Corey Allen.

An engaging action/adventure in which Tosk, an alien being from the Gamma quadrant, appears through the wormhole, a genetically bred prey in an intergalactic "Most Dangerous Game."

Corey Allen's direction is somewhat lackluster and the station continues to feel claustrophobic, but this is the first opportunity for O'Brien to shine and *NEXT GENERATION* transfer Colm

STAR TREK DEEP SPACE NINE

SHOOTING ON THE NEW SPACE STATION

The view from behind the camera on navigating those challenging sets.

By Mark
A. Altman

When you walk onto the vast sets of *STAR TREK: DEEP SPACE NINE* it's easy to become lost in the reality of the show's fantasy world. The soundstage walls house fictional space station sets with minute attention to detail, expansive production design and a 360-degree architecture that surrounds you on all sides. It's as real as any shopping mall or office building you might frequent in your own century. It's the job of the production team to capture that reality week after week.

"The first season everyone is still getting to know these sets," said supervising producer David Livingston, "Walls that should be wild aren't wild yet. The sets are smaller, in general, than *THE NEXT GENERATION*, which gives them a better

look because you see more detail and people are forced together. There are weirder angles. It's more challenging to shoot them and it takes longer."

Even viewers not taken with the show's storylines find it difficult not to be awed by the show's production design. Noted director of photography Marvin Rush, who joined *DEEP SPACE NINE* after having

"We have internal built-in lighting. If the director asked for the impossible—the shot where you see it all—we could do it."

—Cameraman Marvin Rush—



Marvin Rush and his camera crew watch as Paul Lynch directs Siddig El Fadil in the med lab, setting up the action and camera angles of "A Man Alone."

worked on *THE NEXT GENERATION* since third season, "The most significant requirement was to make it look different. It was a conscious choice. Obviously, the fact that it's a meaner-spirited place is reflected in the architecture—it's got a lot of hard, angular edges. If you think of the Federation as being normal-looking, Deep Space Nine has got a very dif-

ferent geometry and color scheme. The walls are much darker. The feeling of the set is more foreboding, which plays into the lighting style for me. One of the techniques I've used was to make sure the show had more contrast. The bridge of the *Enterprise* has a big soft white dome over it, creating an office building look like any conventional interior today."

Unlike the sets of the *Enterprise*, those on *DEEP SPACE NINE* are not yet pre-lit and the logistics of filming are much more difficult. "The potential for laying dolly track and placing the camera is much more constrained," said Rush. "A lot of the furniture pieces don't strike and you can't move them. They're built in. We also have multiple levels and whenever you have multiple levels the dolly track becomes a real problem.

You either spend a lot of time building platforms or you simply put the camera where you can."

Noted director Paul Lynch, a *NEXT GENERATION* veteran who did many early episodes including "A Man Alone," "Babel," and "Q-Less," "Given the scope of the production there was never really enough money. You're always battling that. Even with the budgets they've



Producer David Livingston directs "The Storyteller," as Bashir and Bajoran village magistrate Faren Kag (Jim Jansen) aid the stricken Sirah (Kay E. Kuter).

got, they're so interested in perfection, that it is very difficult to make the money stretch, given the amount of time spent on makeup and special effects to get the quality show that Rick [Berman] and Michael [Piller] want. It's a difficult show. The sets are more difficult to shoot than THE NEXT GENERATION."

With several complicated and intricately designed multi-level sets, it was intended to make greater use of camera cranes to give the show a more fluid and expansive look. Budget realities have precluded the opportunity to use crane shots too frequently. "On the pilot we used an Enlouva with a hot-head, which is essentially very similar to the python and to the Louma," said Rush of the crane first popularized by Stanley Kubrick on THE SHINING. "The problem with it is it takes time to set. We're not being able to use it on the series most of the time because we just can't afford the time."

What makes several of the sets unique is the fact that they are fully enclosed, which means the *soundstage walls are not visible*. The set is constructed to completely encircle the stage. "The main challenge of sets like that—360-degree sets—is that everywhere you look, the director can point the camera," said Rush. "Most typical TV show sets, even a lot of feature sets,

end at the top of the walls. It has to be lit in such a way that when the director says I want to look here, here and here, you have a way of doing it. Obviously, the more set the director photographs on any given set-up, the less room I have to light. The sets have internal built-in lighting, so if the director asked me to do the impossible shot we could do it, the shot where you see everything."

Shooting exterior planetscapes on Stage 18, DEEP SPACE NINE's equivalent to THE NEXT GENERATION's "Planet Hell," has proven a difficult, but rewarding challenge throughout the season for both the directors, Rush and his camera team. "We haven't given it a nickname yet," said Livingston who used 18 to shoot a huge crowd sequence from "The Storyteller," in which a menacing overhead entity threatens a Bajoran village. "We had 30 extras, wind, and lightning. They were really difficult working conditions. I had to use a bullhorn in order to communicate since I had lost my voice. It's physically very *demanding on everybody* to work on Stage 18. The actors had to have big wind machines blowing in their faces and it was very debilitating, but we got through it."

Laughed Livingston, "It was fun. Screaming through a bullhorn is a real power trip." □

Many attributed STAR TREK's long success to the concept of the *Enterprise* itself. Berman and executive producer and co-creator Michael Piller have proven that one does not need a starship to continue charting the STAR TREK universe.

"It's frustrating sometimes not having the *Enterprise* to be able to take you to warp six and places unknown," said Berman. "The writing staff, the actors and everyone involved is starting to become more acclimated to it. It's going to continue to get better. If you look back at some of the episodes of the first season of THE NEXT GENERATION, you'll see actors who weren't all that familiar with their characters and characters who weren't familiar with their relationships with other characters. These things grow."

If the STAR TREK name has given Paramount the clout to make the show a success, co-producer Peter Allan Fields noted how the perception of the show as STAR TREK has hurt its reception in some quarters. "In the eyes of some snobs, if you see people in alien masks and garb it does an injustice to the real drama," said Fields, who left the staff of THE NEXT GENERATION to do DEEP SPACE NINE. "There have been shows that had they been done in a suit and tie, assuming they could have been, would have been Emmy winners. If it's about people and emotions, which includes aliens, than you've got drama. It doesn't mean melodrama—and it can include comedic moments. What Gene Roddenberry wanted to do was create a 24th century we could all work towards and look forward to I think we've done that, It's good drama."

The key to creating DEEP SPACE NINE's "good drama," in Berman's mind, has been characterization, including casting talented actors who took the *show's premise seriously*. "The actors bring an element," said Berman. "The writers see this and it's a real collective effort to bring the characters to life."

DEEP SPACE NINE was spared the early staff rivalries which typified THE NEXT GENERATION's early sea-

Meany is more than up to the challenge. The requisite phaser fights aren't well executed, leaving it to the dramatic confrontation between Sisko and O'Brien to serve as the primary source of conflict in the episode's satisfying coda.

"We were short and I had to write another scene to fill out the show," said Piller of the final scene. "It's one of my favorite episodes of the season. The real problem was to make it credible and that's what I had to address in my rewrite. The relationship had to be strong enough that O'Brien would bond to this character enough to go against his Starfleet responsibilities."

Noted Berman, "This was my favorite show of the first half dozen for all the obvious reasons. Everything worked well and the character of Tosk was a creature who was immediately both fascinating and sympathetic. The relationship that developed between him and O'Brien was charming." Scott MacDonald, who played Tosk returned on THE NEXT GENERATION to play N'vek in sixth season's "Face of the Enemy."



O'Brien (Colm Meaney) befriends Tosk (Scott MacDonald), a fugitive from the Gamma Quadrant.

"Picard and his lackies would have solved all this technobabble hours ago. No wonder you're not in command of a starship."

—Q to Sisko and the Ops gang

Q-LESS ★★★

2/8/93. Teleplay by Robert Hewitt Wolfe. Story by Hannah Louise Shearer. Directed by Paul Lynch.

THE NEXT GENERATION refugees Q (John de Lancie) and Vash (Jennifer Hetrick) drop in on DS9 when the station is threatened with destruction as it is pulled into the wormhole.

Haven't we seen this story before? A mysterious artifact turns out to be a misunderstood lifeform, figuring in the most insipid ending since "Encounter At Farpoint."

Fortunately, the predictable climax is offset by the utterly brilliant acerbic banter between Q and Vash, a 24th-century femme Indiana Jones. Everything about this story is delightful, including Bashir's *inept womanizing*, a striking contrast with the assured *modus operandi* of Kirk and Riker. Superbeing Q has never been more scathing or outrageous and his verbal jousts with Sisko are unmatched by anything since Kirk fenced with Harry Mudd. Maybe it's time to give de Lancie his own show, STAR TREK: Q & A.

"It was only their fifth episode, so it was a little different than

working on THE NEXT GENERATION in terms of working with new people," said Jennifer Hetrick, who has made appearances as Vash. "You have many more aliens and characters. It was very colorful. I kind of think of Quark's as the STAR WARS cantina. The characters are also a lot of fun. I liked working with John [de Lancie] again and continuing the relationship between those two characters."

"She and I have worked a couple of times together other than STAR TREK," said de Lancie, who last worked with Hetrick on ABC's THE YOUNG RIDERS. "We just spent a lot of time together trying to get our lines down. It was a nice show, but the urgency of my involvement and the motivation behind it—that I'm in love—wasn't explored in a substantive way, which leaves you with a thin angle to play. So the style, the quips and the panache with which things are done become very important."

Noted director Paul Lynch, "That's Q's *modus operandi* and that's why it was fun to do. There was a real push in order to do it in the time we had because comedy takes time to make it work. If the timing doesn't work exactly, it doesn't work at all and that requires take after take. We had production conflicts because of that. To a degree, it's a little like MOONLIGHTING. You want the scene to play without cuts and that goes back to Howard Hawks where you would just play a scene right through and let the camera watch it and that's what makes it funny. That takes a lot of time to rehearse, to stage and to shoot because if you're a beat off at any given point you have to go back and do the whole thing over again. That was a hard show, but comedy, as they say, is always the toughest thing to do."

"John de Lancie said it was the funniest and best material he's had as Q," said supervising producer Ira Steven Behr. "I worked a lot on that episode. Michael [Piller] likes to give challenges to the staff. The challenge was to write a scene which took place entirely in Vash's quarters. 'Take it as long as you can go. Make it as funny as you can and keep people coming in,' he said. I think it worked extremely well."

"I still have the bruises on my forehead from banging my head against the wall from the tech part of it, though," continued Behr. "The line 'Picard would have solved this technobabble' was a line we wrote

"Picard never hit me," says Q, decked by Sisko in "Q-Less." "I'm not Picard," replies the commander.



Director Paul Lynch, cinematographer Marvin Rush, Colm Meaney, Siddig El Fadil and Nana Visitor, filming "Babel."

sons. The show's small staff had been advised by executive producer and script supervisor Michael Piller that he planned to do extensive rewriting to imprint his vision on the stories. Although the staff didn't object to Piller's prolific pen, several freelancers grumbled. The staff consisted of Peter Allan Fields, most recently an executive script consultant on THE NEXT GENERATION, and Ira Steven Behr, a former writer/co-producer on THE NEXT GENERATION, who had spent several years writing motion pictures screenplays.

By combining character development with action/adventure, DEEP SPACE NINE quickly latched onto a formula that helped distinguish its first season. In assessing the season, Piller divided the 18 episodes into three distinct groups. "The first eight to ten shows were specifically designed to elaborate and expose the audience to each one of the characters," said Piller. "If you went through them show by show, you could see one was an Odo show, another a Dax show, an O'Brien show, etc. We wanted to really define those characters in a way THE NEXT GENERATION

"The first eight to ten shows were designed to expose the audience to each one of the characters. The pilot couldn't do it all."

—Producer Michael Piller—

never did the first two seasons. We wanted those characters known to the audience right off the bat. We couldn't do it all in the pilot. We did Sisko in the pilot. We did some Kira in the pilot and then each one after that exposed more of the characters.

"The next group of shows attempted to define how the ensemble would work together and how far the series could stretch its wings. The third part of the season paid the cost for the first two thirds. The shows at the end have been designed specifically to pay back some of the bills that we owed."

In the same way that the writers embraced the dramatic character differences that distinguished DEEP SPACE NINE from THE NEXT GENERATION, the series' directors were thrilled to find themselves at work in a new venue as well. Said NEXT GENERATION

and DEEP SPACE NINE helmer Winrich Kolbe, "It's intriguing now because it's new. The sets are different. I'm finally getting colors, textures, depth and foreground pieces in ops. You've got a lot more angles to work with."

Kolbe, known as "the Baron" on the set, is equally enthused with the new acting ensemble.

"The cast is terrific," he said. "I've worked with Avery Brooks before [on SPENSER FOR HIRE]. Avery is not an easy person, but he's a damn good actor and a top notch professional. I think he's going to bring this show to the same heights as THE NEXT GENERATION. And Nana Visitor plays a marvelously quirky, antagonistic character. The characters are more interesting. You really can push them."

Joining the writing staff for the first season was Robert Hewitt Wolfe, who pitched to DEEP SPACE NINE after selling THE NEXT GENERATION on "A Fistful of Datas." Later in the year, former TNG intern Evan Somers came aboard as a staff writer at the urging of Ira Behr after doing a rewrite of "Battle Lines." "They hired a writer to work on ['Battle Lines'] and were disappointed with his drafts," said Somers.

STAR TREK DEEP SPACE NINE

ODO

Rene Auberjonois on the shape-shifting beat.

By Mark A. Altman

There's no getting away from the fact that Odo is a curmudgeon. The enigmatic shape-shifter doesn't know where he's from, what he is and now finds himself taking orders from Federation superiors. He's not a happy man. "Odo doesn't want to be a human being or a humanoid," said Rene Auberjonois, the talented stage and screen actor who personifies the anthropomorphised blob of jello. Auberjonois is a happy man, thanks to his challenging role on the new series. "Odo is forced to take the shape of a humanoid because it's the only way he can function in a society that he is almost trapped in," said the actor.

Auberjonois likes the shape-shifting element of the character. "I love to watch it happen," he said. "As an actor, it's not the most interesting part of the character because I have nothing to do with it. It's done in the computer—but I love to sit at

home and watch it on television. I'm glad we don't do it every week so it doesn't become like 'Where's Waldo.'"

The same questions that plague Odo are ones that Auberjonois has to ponder as the actor who plays him. The writers haven't yet filled him in on the missing details. "It is a total mystery to me," said Auberjonois. "I don't know where I come from and have no idea if there are any others like me. That mystery is the key to the character. It's part of what makes him interesting to the audience. It certainly makes it interesting for me to play that."

Working as part of a large ensemble has taken some getting used to. Auberjonois has often found Odo uninvolved in the week's action. "There have been some shows where I've had two or three lines and stood in the wings," said the actor. "An actor wants to be busy all the time and be the center of attention, but there have been three scripts that have centered

Auberjonois in makeup designed by Michael Westmore, holding on in "Emissary."



The gelatinous lawman undergoes a CGI effects transformation in "Vortex."

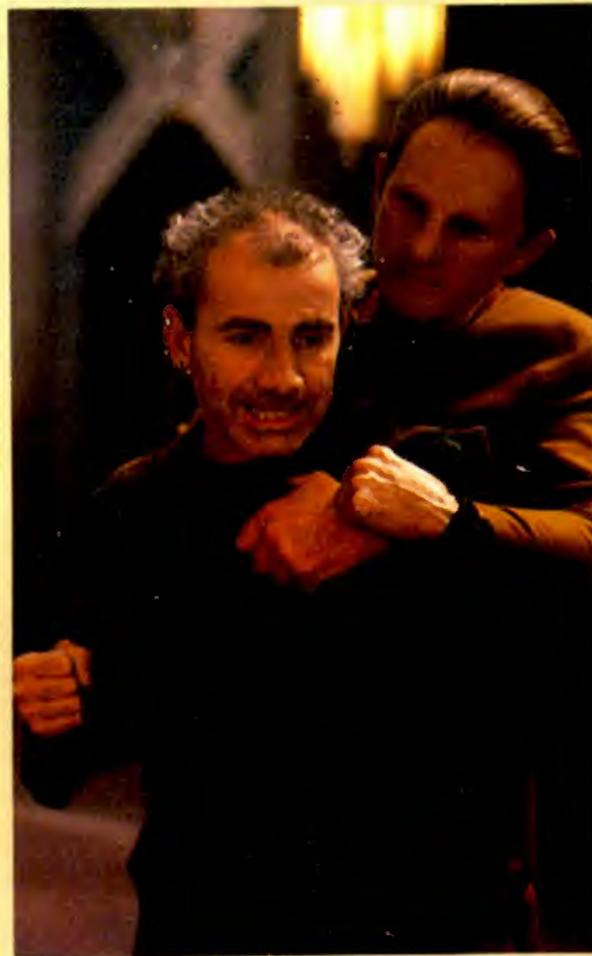
on my character; 'A Man Alone', 'Vortex', and 'The Forsaken' Those stories developed the character wonderfully."

For the role Auberjonois wears a prosthetic makeup that is applied to give his face the quality of the formless shape-changer, requiring hours each day in the makeup chair. "I have no problem with the appliance," said Auberjonois. "I taught mask work at Julliard. I have performed often in masks. I find masks rather liberating, rather than limiting, because you can cut through a lot of crap about what your face does. It's sort of a cosmic joke, I told my wife. I spent my life making funny faces and now I'm in a role where my face is completely covered. You can tell it's me, but none of my skin is showing."

The complicated prosthetic appears to be the one aspect of Odo's character that continues to change dramatically from show to show. "To be quite candid, the makeup is in evolution," said Auberjonois. "I was cast very close to the time we started shooting. There was very little time to do the kind of extensive makeup tests that are really required for something that complicated. The concept that makes this makeup harder than almost any makeup that they're doing or have ever done

is that it is smooth. There's nowhere to hide the technique. There are no wrinkles or cragginess or shadows. With a Klingon or Ferengi or Cardassian there are a lot of bumps to hide a lot of imperfections. Odo ideally should be like a sand-washed pebble that you find on the beach. That's very hard to do and we didn't succeed until the end of the season." □

Apprehending Bajoran lowlife Kainon (Tony Rizzoli) after assassinating an innocent Cardassian in "Duet."



STAR TREK DEEP SPACE NINE

BEHIND-THE-SCENES, A DAY ON THE SET

*Filming the space station ensemble
in their last show of the season.*



Grabbing a bite at the Replimat, aliens by Michael Westmore, costuming by Bob Blackman.

"It was coming up on the Christmas holiday and the staff of three was tied up with other rewrites and Ira went out on a limb for me to get the assignment."

The first one-hour episode of the season to go before the cameras was "A Man Alone," a murder-mystery in which Odo is accused of killing an old enemy. Work on the episode began a week after shooting on "Emissary" was completed on September 29, 1992. Under the directorial reins of Paul Lynch, the first show was a completely different type of storytelling from the pilot. "I was thinking we had used all the effects and gags at our command in the pilot," said Michael Piller. "I wrote it to be as straightforward as we could do. Now let's do a very simple character show and see how it plays. I also wanted to explore the idea of looking at DEEP SPACE NINE as [Steven] Bochco looked at HILL STREET BLUES, although I wasn't interested in doing continuing stories. I wanted to show that within DEEP SPACE NINE there were lots of things happening at once with different stories crossing paths. I wanted to do an A/B/C story and see if we could keep them all going at one time interacting and intersecting. That was the goal, and from a script point of view, I thought it worked quite well. On film, it flattened out a

By Mark
A. Altman

Although the Paramount Pictures studio lot is replete with signs warning that photography is not allowed and no smoking or eating is permitted on the soundstages, one sign that is curiously absent is a road sign informing visitor's that they are about to enter the 24th century. As you turn the corner by the Dressing Room building on the lot's east side you no longer feel like you're in downtown Los Angeles on one of the dingier grottos of Melrose Avenue, you find yourself in the center of STAR TREK.

Spanning six soundstages, the sprawling cement buildings are home to the sets of STAR TREK: THE NEXT GENERATION and DEEP SPACE NINE. "It can get pretty heady at times," admitted supervising producer David Livingston. "One night both shows were working and it was pretty bizarre to see all these people doing this science fiction stuff."

Livingston, now literally wearing his director's hat, a Mickey Mouse baseball cap, holds his hands up framing a shot, a moment in ops from the season ender, "In The Hands of The Prophets." He turned as I arrived on the set and hurled his



Terry Farrell as Dax (l) Nana Visitor as Major Kira in "Dramatis Personae," a happy ensemble.

headgear my way. "Remember Odd Job?" he quipped. Clearly, the frivolity of THE NEXT GENERATION has infected DEEP SPACE NINE. "Yeah," I reply, "And Harold Sakata was a little taller."

Nana Visitor stood by the Ops console in a black T-shirt during rehearsals while Avery Brooks consulted a script as Colm Meaney manned his station above. So many directors who have worked on the show have failed to capture the grandiose vastness of the set, and its many subtle touches dot-

ting every panel and console on its mutli-levels, courtesy of the show's talented art department. Equally impressive are the detailed graphics which can only be glimpsed fleetingly on screen. Livingston called rehearsal to a halt as Colm Meaney blew a line of technobabble.

Noted Meaney later, "Technobabble is never easy. You're learning something that in a way doesn't make any sense. It's one of the chores of the job." Added Siddig El Fadil, "I learned a trick. I try and memorize it the day before. That helps."

Visitor does jumping jacks on the set, apparently preparing for a Bajoran weight loss video, as a camera dolly is brought out and grips begin laying down wooden planks over

the crevices in the metal floor so the dolly wheels glide smoothly. It's a much more difficult set to shoot than the *Enterprise* bridge, with its smooth flooring and streamlined surfaces.

Extra Kevin Grevious introduces himself. He's playing a security guard—although the actor harbors the secret hope of one day playing a Klingon or even a Cardassian. Grevious's been defending Deep Space Nine for nine months. Before joining Starfleet, he studied to be a genetic engineer at Howard



"In the Hands of the Prophets," Sisko tours a Bajoran religious shrine with Kai wannabe Vendek Bareil (Philip Anglim).

University, then switched to film. After moving to L.A., Eddie Murphy spotted him coming out of an elevator and gave him a role in a music video. Greivoux is a Trekkie, so duty on DEEP SPACE NINE rates as a good gig.

As the crew goes through the arduous and time-consuming process of re-lighting Ops for the next shot, I tour the sets eyeing production designer Herman Zimmerman's phenomenal labyrinth of corridors and quarters. In one of the rooms, standing idle, is a large cardboard cut-out of Captain Kirk brandishing a phaser. It's probably the first, and last time, you'll see Kirk aboard the station. In an adjoining room, chairs are set up for the cast. Several extras lounge, reading the paper.

Heading back to the bridge, er, Ops, I pass a wild wall from the set, a panel built to be removed in order to accommodate certain camera angles which can be moved back easily when the camera is shooting another part of the large set. The back of the wall is labeled "Oops 1."

I'm used to grabbing the cast for interviews on the fly, either in their trailers or outside the soundstage. This time I'm given my own office aboard Deep Space Nine. I must be moving

“The producers have to take a lot of credit. They cast actors with predominantly theatre backgrounds. That’s been a major factor.”

—Colm Meaney, O'Brien—

up in the universe. It's a large room next to Ops, Sisko's quarters, I think. He doesn't seem to mind that I've commandeered his living room for a few minutes while I interrogate the crew about their first year in space.

Like their counterparts across the street, or galaxy, depending on your vivid imagination, the cast gets along great. "I only think of the show as an ensemble piece," said Armin Shimerman, who plays Quark. "You'll have to ask Mr. Brooks if he thinks differently because he does have the billing. We think of it as you would of eight actors in a rep company."

The difference is that a rep company makes Guild scale and usually performs in dingy basements in Manhattan. Shimerman's rep company plays in a venue that costs more than most Broadway shows.

Noted Colm Meaney, who was on sabbatical as O'Brien for several weeks during the

season to shoot Stephen Frears' new film, SNAPPER, "The wonderful chemistry [of THE NEXT GENERATION] has carried over and the producers have to take a lot of credit for it. They've cast people with predominantly theatre backgrounds. I think that's been the major factor. They're good people."

Looking back at his first season off the *Enterprise*, Meaney smiled, "I think it's been a wonderful year. Time flies when you're having fun. It's been smoother and easier than I ever thought it would be."

Visitor noted that the family feeling which characterizes life on and off the set has begun to infuse the episodes themselves. "There's nothing to replace that," said the actress of the on-screen chemistry. "You can get two great actors together and the work will be good, but it won't be like people who've spent hours every day together and seen each other in every kind of mood; upset with personal stuff going on."

Observed Terry Farrell, who plays Dax, of Bashir's frustrated yearning to have his way with the voluptuous Trill science officer, "I think 'If Wishes Were Horses' was the first time it all sort of gelled with Sid[ig El Fadil] and my relationship. It

with great glee because, at that point, we hated the goddamn technobabble. At the time, I thought it was going to swamp the episode, but then Rick and Michael started cutting it all back."

"I see your temper hasn't improved."
—Dax to Sisko

DAX ★★ 1/2

2/15/93. Teleplay by D.C. Fontana & Peter Allan Fields. Story by Peter Allan Fields. Directed by David Carson.

In this "measure of a Trill", Dax is charged with murder and an extradition hearing is convened to determine if the host body of the Trill can be held responsible for the alleged crimes of the symbiont.

The Trill backstory is interesting and the courtroom jousting is adeptly written, marked by a number of lively guest performances, including standout Anne Haney as Judge Els Renora. One moment which strains credulity is when Odo cons Quark into turning over his bar for the extradition hearing. It's hard to believe that a station the size of Deep Space Nine doesn't have a conference room. Perhaps the impetus was to save money on building a new set.

Countered Piller, "We wanted to put it in the bar because it's an interesting set. We could have built a room for this to occur in but the truth is we had shown the space station destroyed in the pilot three weeks before and there's no reason to believe there's a lot of useable space. Slowly, it's coming back on line. It was not a production requirement."

Noted supervising producer David Livingston, "We never discussed building [a conference room] and [the bar] looked okay. It saved us fifty thousand dollars."

D.C. Fontana, noted scripter for the original classic series, wrote the first draft. "I participated very little," said Fontana. "It was Peter Allan Fields' original story and I did the teleplay and he rewrote me and we split the teleplay credit. What I think is interesting is that I am now the only writer who has written for all four produced television versions of the series. That's about all I think is interesting."

Said Piller of Fontana, suggested by her agent in response to queries that he sent, "It was a delightful time working together. She had real trouble finding the Trill as she would be the first to admit. We had

Enina Tandro (Fionnula Flanagan) shocks son and prosecutor Ilon Tandro (Gregory Itzin) in "Dax."



to really go back and put that into the script."

After the enormity of the pilot, the intimate character of the episode was a dramatic change for director David Carson. "I can do that too," he laughed. "My background is in the theatre and I've worked with actors in many different settings. Words and performance and character interpretation are things I think very often can carry a story by themselves—if you have a good story and it's all set in one room and you have two or three or four good actors who can interpret that story well and make it fascinating. You don't need locations or huge sets or spaceships whizzing around. You can tell the story very simply. I was very pleased to do that. I thought it was a very successful show, marrying camera movement to performance, using lighting to express the feeling of the piece. It worked well as an intimate drama, and as for the courtroom scenes, I haven't done L.A. LAW for nothing."

"Fate has granted me a gift to be a healer."

—Dr. Bashir

THE PASSENGER ★★ 1/2

2/22/93. Story by Morgan Gendel. Teleplay by Morgan Gendel & Robert Hewitt Wolfe and Michael Piller. Directed by Paul Lynch.

Despite its title, which makes it sound like Italian Neo-Realist cinema, this is, in fact, a rather tame story about a murderer who plans to hijack a vital mineral shipment. When he is killed, he hijacks the bodies of those around him instead.

This scenario is a concoction of science fiction clichés. The episode wisely chooses to explore instead the character dynamics between Odo and a Starfleet Security Officer who the constable feels is encroaching on his turf. That part works, though like much of the whole series, the conflict sometimes seemed forced. What doesn't work is the episode's all too familiar wrap-up in which technobabble substitutes for drama in resolving the plot. Quark and his rogues gallery of mercenaries is effective although the implications of Quark's first truly illegal activity is never ever explored. It'll be interesting to see how long Quark can remain sympathetic when he engages in such blatantly criminal profiteering.

"He is suckered in over his head by his own greed," said director Paul Lynch. "He doesn't really go

Caitlin Brown as Starfleet Security Officer Ty Kajada, checking out the competition during filming.



Quark (l) hosting bidders at his auction of rare Gamma Quadrant artifacts in "Q-Less," Tom Cleister as Kolus (r).

took a long time before it all came together. This was the first time we as a cast were all really together. It was an interesting moment. We realized we're like this basketball team that had found our camaraderie and felt comfortable."

Noted El Fadil of Dax's come-on in the episode, "I had no idea where to put myself, both me and the character. Having someone nibbling your ear while you're doing a scene is something new. It's funny, because in that episode, I got what I wanted and didn't know what to do with it—partly because there was the real Dax floating around as well. It became a sort of split loyalty thing. I'd like to see more of that sort of stuff, please."

The freshness of the new group of officers isn't lost on the directors, who relish working with a new ensemble of actors as well as new sets. Director Winrich Kolbe worked with Avery Brooks on SPENSER FOR HIRE and now directs Sisko For Hire. "It's obvious he is not Hawk anymore," said Kolbe. "He has mellowed. He totally immersed himself into that character. I see him a lot more relaxed, even though he still comes off as rather serious on DEEP SPACE NINE. But I think that's changing as well."

Added director Paul Lynch, who is directing Brooks again this summer in a new

SPENSER: FOR HIRE telefilm, "On SPENSER he was one character and then he became much more mystical in his own series, A MAN CALLED HAWK. In DEEP SPACE NINE some of those elements still exist. He'll bring that audience [to the telefilm]—if he takes Hawk into that mystic area, they're going to stay with him."

Lynch felt Brooks only discovered the character of Sisko mid-way through the season, "I was there at the beginning and he was sensational, but in 'Battle Lines' he really got it and past that he just soared. He's a wonderful actor but he was just slowly feeling the character."

When Farrell finished her final scene of the season, she was greeted by a rousing chorus of cheers followed by a receiving

line of kisses and hugs. Then it was time to think about next year. "What if I don't come back? Remember Gates?" she said of the NEXT GENERATION doctor who got bumped for a season.

Noted Farrell of ideas for next year, "I'd like to explore different lifetimes that I've had. Not just Curson, but other facets of the seven lifetimes that I've had. I'd like to go to the planet where I'm from." Surprisingly, a production rule is that Farrell isn't even able to put her arm around Sisko...or Jake.

El Fadil considered his hopes for the second year of the show as Yes and John Lennon played on the stereo in his trailer. "There's no rush for Bashir to become a wise old man," said the Sudanese actor. □

Odo and O'Brien (Colm Meaney) come to the aid of Keiko as her school is set ablaze by angry Bajorans in the season-ender "In the Hands of the Prophets."



little bit.”

There was some question that it was too early in the season to do a murder/mystery storyline. “We talked about that,” said Ira Behr. “We felt that being the third STAR TREK series, there is no such thing as ‘early in the season.’ The audience has a certain amount of sophistication. They’ll accept what you give them. It makes sense to do a murder/mystery with a character that happens to be a figure of justice and law. You want to get him involved with a murder, and what better way to show his feelings about his job.”

Unlike on THE NEXT GENERATION, where “bottle shows” set exclusively onboard the *Enterprise* became a synonym for “money-saver,” Michael Piller realized, starting with the station-bound “A Man Alone,” that episodes set entirely aboard the space station didn’t necessarily translate into budget savings. “I thought ‘A Man Alone,’ which was the simplest bottle show I could create, would be \$100,000 under pattern,”

said Piller. “It was \$200,000 over pattern. The space station has more aliens, more costumes, more extras than we anticipated. They weren’t budgeted for, so we were going more than \$60,000 over budget on every episode right off the bat. Make-ups and costumes and hair were a nightmare. The pilot created costs that bled over because we had to rebuild the sets from the pilot that had been destroyed by the Cardassians. Those costs got accrued to ‘A Man Alone.’”

Noted Rick Berman, “This show is harder to produce on budget than THE NEXT GENERATION. You have to fill the place up with more people, costumes and prosthetics and makeups.

“They end up being very expensive. It’s an expensive show to shoot. We need more money. We didn’t budget make-up properly so we’re always over

“As the third STAR TREK series there’s no such thing as ‘early in the season.’ The audience will accept what you give them.”

—Producer Ira Steven Behr—



Lwaxana Troi, played by Majel Barrett, wife of the late STAR TREK creator Gene Roddenberry, paying a visit to the station in “The Forsaken.”

budget in makeup. We want to do some revamping of sets as well next year to make Deep Space Nine a little bit more like a space station at the mouth of a wormhole, rather than an elegant mall. We need the extras that we see walking through the Promenade to look more like sailors off ships and less like husbands and wives on a shopping trip. That means more extras and more costumes and more prosthetics. We need to make the place busier and more active and less sterile. There’s going to be a lot of work done on the Promenade.”

Although the first eight episodes of DEEP SPACE NINE took place largely on the station, the ambitious “Move Along Home” was impacted severely by budget woes. “I would have thought, based on my NEXT GENERATION experience, that at the midway point of the season I’d be in

great shape,” said Michael Piller. “I knew this episode was going to be hugely expensive, but I thought that I’d have money to burn because we had done so many shows on the space station.”

In “Move Along Home,” an alien race that is cheated by Quark transports the station’s senior staff to an alternative reality where they must successfully complete a game simultaneously being played out in Quark’s bar as they face a number of obstacles on their quest to move along home. “It was a killer,” said supervising producer David Livingston. “It came at a point in the season where we were overbudget. We didn’t know how we were going to do the show. We had to make substantial changes, yet it was still a huge episode. David Carson pulled it off. He is a terrific director.”

The episode boasted a number of intricate alien set-pieces including a conclusion in which Sisko, Kira and Dax are nearly swallowed by a threatening chasm when Quark elects to have his

players take the dangerous path. Noted Livingston, “The cave sequence at the end with the stunts was amazing. We spent a lot of time planning it along with laying the air bags that they fell onto. We had a lot of discussion about where the chasm would be and the logic of how one person that’s injured couldn’t get across and the other two could. We ended up using a matte shot to show the chasm.”

By the end of the season after several other costly episodes including “Vortex,” “Battle Lines,” and “The Storyteller” the producers scaled back elaborate plans for the series to bring the remaining episodes in line with the limitations of the year’s pattern budget. “‘Duet’ was conceived as a direct result of that very consideration,” said Peter Allan Fields of his story in

looking for trouble and if he had known what he was getting into he wouldn’t have done it. It’s a mystery and it owes a lot to the thriller conventions of Hitchcock, Murnau and DePalma.”

“We had a very odd experience on the show,” said Rick Berman. “Siddig made a choice of a voice to use that didn’t work for us. It was too Bela Lugosi-like. We re-recorded his entire part with him again but we had him do it a different way. We didn’t really know if it would work or not, and it was fine.”

“I felt it was a very effective episode,” said Michael Piller. “The guest cast gave great performances and it gave Bashir a chance to do something unique and different. It’s a very spooky mystery and I liked all the misleads because just when you think you know what’s going on it turns out that you think maybe it’s the security officer that’s missing and then suddenly you get the final twist that it’s Bashir.”

“Don’t call me constable, I’m chief of security.”

—Odo

MOVE ALONG HOME ★★

3/15/93. Story by Michael Piller. Teleplay by Frederick Rappaport, Lisa Rich & Jeanne Carrigan-Fauci. Directed by David Carson.

Aliens from the Gamma quadrant bring aboard a mysterious game which turns deadly for Sisko, Kira, Bashir and Dax when they become the innocent pawns, literally, in Quark’s quest for financial gain.

If not for David Carson’s atmospheric direction and another sturdy performance from Armin Shimerman, this would be a new low for the series, with a plot more suited to LOST IN SPACE. More unsavory visitors from the Gamma quadrant imperil the senior staff. Though executive producer Michael Piller provides requisite wit for the teaser and some amusing exchanges bordering on the surreal throughout the game, the show, originally called “Sore Losers,” is just that, a loser bordering more on fantasy than science fiction.

“It’s a flawed episode and perhaps the most expensive show next to the pilot,” said Piller. “It was a very neat concept. We discussed the old PRISONER series, the idea of making an episode with all these weird and strange things happening. And ‘how do I get out,’ seemed very appealing. Finding ways to make

The Wadi, the first formal delegates from the Gamma Quadrant engage Quark in Chula, a game of chance.



that come to life in an affordable setting was not easy. It was a monster show. The idea of Quark cheating an alien species and having them take it out on Quark by putting us through these hoops I thought was a terrific idea. It was one of our strongest concepts. I had some problems with the casting and we couldn't afford to do extensive makeup or costumes. Essentially, we ended up having these aliens who are strange, weird guys, coming through the wormhole in leisure suits with odd hair and tatoos. I still think it was one of the most entertaining episodes we have done."

Noted director David Carson, "It was very difficult because the scope of the show demanded a scale of building and sets which were certainly not in the budget. The corridors had to be expanded and doubled in length by clever use of backdrops and doors. We shot in a very small space and tried to make it look as big as possible by using different perspectives."

Said supervising producer Ira Steven Behr, "I'd rather see an episode of THE PRISONER, but we shot high. You have to keep shooting high. Sometimes you hit and sometimes you miss. Would I greenlight that episode again? Absolutely. We need to do stories like this."

"Our word is our bond...until we decide to break it." —Ferengi

THE NAGUS ★★★

3/22/93. Teleplay by Ira Steven Behr. Story by David Livingston. Directed by David Livingston.

An all-powerful Ferengi, the Royal Nagus Zek (Wallace Shawn), arrives at Deep Space Nine to divvy up shares in the business opportunities awaiting them in the Gamma quadrant. He bestows his crown upon an unsuspecting Quark who then becomes the object of several assassination attempts—including one by his own brother.

Shows more promise than most DS9 voyages, with some strong helming from supervising producer David Livingston, marking his first DS9 outing, witty writing from Ira Behr, and a fun performance from the always lively Wallace Shawn, who is brilliantly cast as the aged royal Ferengi. The pint-sized playwright/actor is best known for his acting turns in MY DINNER WITH ANDRE, THE PRINCESS BRIDE and, of course, as Diane Keaton's irresistible ex in Woody

Wallace Shawn as Royal Negus Zek, who anoints Quark as his successor to exploit the Gamma Quadrant.



STAR TREK DEEP SPACE NINE

"EMISSARY," CREATING THE PILOT

The video release could restore cuts to the estimated \$12 million epic.

By Mark
A. Altman

The creation of the series' two-hour pilot was the single most difficult undertaking of DEEP SPACE NINE's first year. The telefilm's budget was an estimated \$12 million, a staggering sum for a television movie. Equally atypical was the reshooting that took place. The pilot began shooting August 18th without most of its lead actors cast, and completed principal photography a month later.

Because of the late casting of many principals, director David Carson was deprived of extensive rehearsal time with the actors. "One of the great weaknesses we had, because our casting was left till so late, was we did not have enough time to rehearse," said Carson. "Normally, that doesn't matter in television because you're not dealing with material that's rehearsable, but this project was complicated in some of its philosophical content. It was so difficult that [rehearsals] would have benefited all of us greatly and helped in the gradation of the characters through the scenes."

"We had a very ambitious pilot," said executive producer Michael Piller, who wrote the teleplay based on a story he

"Rick [Berman] spent week after week in the editing room, recutting and fixing, and at my insistence, reshooting major sequences."

—Producer Michael Piller—



David Carson directs Terry Farrell as Dax, the last of the ensemble to be cast. Noted Carson of the late casting, "We didn't have enough time to rehearse."

penned with executive producer Rick Berman. "We took a lot of risks. When it was all done and on film and cut together I thought it was going to be a disaster. Rick spent week after week in the editing room, recutting, trimming, patching and fixing and, ultimately, at my insistence, reshooting major sequences. The post-production people worked 24 hours a day for weeks. When I saw it, I was

blown away. It finally worked."

Among the scenes that were reshot were several with Terry Farrell as Dax. "She had a cold," said Piller of the last actor cast. Additional reshooting involved several scenes with Avery Brooks. "We reshot Sisko's first scene with Kira," said Piller. "We didn't reshoot the Sisko/Quark scene—although I wanted to. We also reshot part of the scene with Sisko and Jake in their quarters. They were all first hour things. I felt that Sisko was very unlikeable on first meeting and that if we did not make him more personable we would lose the audience. I felt it was terribly important that he be a competent, respect-worthy commander even though he was troubled when he came aboard. We asked Avery to reshoot a couple

of things and make a few changes that softened him, which I think helped enormously."

Noted director David Carson, "Michael's stage directions emphasized that Sisko was unhappy, restless, and disliking the Cardassian architecture and everything that went with it. He was there to do his job. But if you tell a story about a guy who's just there to do his job,



Commander Sisko (Avery Brooks) and Major Kira (Nana Visitor), rebuilding the wrecked station. Some of Brooks' scenes were reshot to soften the character.

he doesn't have the spark you associate with a STAR TREK story. I think Michael and Rick were rightly very careful to keep the basic elements that have always been common to STAR TREK stories and characters. You make sure the facets of the character that are presented to the audience are rich and yet immediately accessible."

"One of the things that appealed to me about the script was that it was very unusual to tell a story like this," continued Carson. "Essentially, it's about a Starfleet officer who does not want to take over the command that he's told to take over and bitterly resents the officer that is ordering him to do this to such an extent that his resentment is literally murderous because he believes that he was directly responsible for the death of his wife. That's a pretty strong story. I think it was felt by the studio that we should tilt the balance back towards more affability. Certain things were taken out of the script, like looking for other jobs. There were clear indications that he was being offered a job back at a university on earth and he was sounding like he was going to take it. He would have done anything to get off the station."

Said Berman, putting a positive spin on the changes he had the clout to order, "The stuff that we reshot is very normal on a pilot. We probably did less than most two hour pilots. It wasn't a question of making him more sympathetic, as far as I was concerned. I think Michael and I had very specific ideas about what we wanted. The actors were just getting their feet wet."

Over twenty minutes of footage was cut from the two-hour broadcast of "Emissary," scenes which may be restored by Paramount in a forthcoming video release. "I miss it all," said Berman. "There's a wonderful scene where Sisko goes back down to Bajor to return the orb to [prophet] Kai Opaka that we took out. Cutting is horrible, especially when it's something so close to you as the pilot was."

Carson hoped scenes would be added back into the pilot's teaser. "I liked the balance of the teaser at a slightly longer length with more details of exactly how Sisko finds everybody during the Borg attack and where they all are," said Carson. "The special effects people did such a wonderful job that its excitement was well sustainable for longer." □

which Kira confronts a Cardassian war criminal. "It costs a lot to make this show and everybody does their best. But the studio says you've spent this wad of money on the pilot, now simmer down. But when you get to show 17 or 18, you want your last show of the season to have some scope. So on the next to last show of the season, they said 'Pete, can you do us a favor? Can you please write a show that costs nothing?' and I said, 'Of course, be glad to.' And then you leave the office because you've said yes to your boss and you die a thousand deaths."

Nana Visitor who portrays Major Kira thought "Duet" was a wonderful episode. "When you have limitations set on you, that's when you have to start being creative," said Visitor. "I think everyone has amped up the creativity just a little bit."

Noted Behr of the budget crunch, "It forces you to look at the show on a different level. I'm really pleased with the mix we achieved. I felt the shows we did should be DS9-specific. To me, the episodes, good or bad, are probably shows you wouldn't do on THE NEXT GENERATION. These are DS9 shows and I think those are good shows to do."

In addition to the budgetary constraints, DEEP SPACE NINE wasn't spared the script-crunch that has typified the STAR TREK development process over the last six years. Mid-season, after going two months without buying a pitch, Michael Piller was forced to resurrect material that he had purchased for THE NEXT GENERATION in previous seasons, including "The Storyteller." "This was a script that was written for THE NEXT GENERATION on spec by Kurt Michael Bensmiller, who wrote 'Time Squared,'" said Piller. "I've had this script in my desk for three years. I bring it out every season and I say should we do this script this year? Everybody reads it and they say, let's not do it. Nobody liked it. I needed some shows and I needed to put some things into development."

"One of the big problems with this script, why it didn't

Allen's MANHATTAN. The B story involving Nog and Sisko's son, Jake, is enjoyable corn, although probably a little too mundane for a science fiction show. And it's another fine vehicle for Quark to the detriment of the rest of the ensemble.

"He was brilliant," said Livingston of Shawn. "It was Rick [Berman]'s idea to offer the part to Wally Shawn and I complimented him at the end of the show. I said, 'You are a totally fearless actor. You went for it and didn't hold anything back. He didn't even know what a Ferengi was. I kept saying 'more, more, bigger, bigger, let me tell you when it's too big.' I never told him to pull back. After he got it down, he sat on the stool at Quark's, which was the first scene we shot, and the moment he opened his mouth, the whole stage lit up and the cast was cracking up. The cast still quotes lines from the show with his inflection. Whenever someone makes a mistake on the set, we'll say 'You failed miserably!'"

"We had a great time," agreed Shimerman. "He was a hoot. I've always been a big fan of his. I think his first day he was a little discombobulated by all the makeup. But he got over that and at the end of the shoot he said he'd like to come back. I hope he does. At first, he asked 'How do I play this? What's a Ferengi?' I gave him a little advice, but he didn't need it."

Noted Michael Piller about the script, originally entitled "Friend Like Me," "It was David Livingston's idea and I steered him in the direction of THE GODFATHER. Ira [Behr] executed it as well as you possibly could."

Laughed Rick Berman, "We had a tape made of the episode for Ira Behr and David Livingston where we laid in THE GODFATHER theme in the scene where Quark was made the Nagus and they come looking for favors from him. Neither David [Livingston] nor Ira [Behr] realized we were joking. They thought we were doing it for real. I loved the show and I thought that Ira did a wonderful job writing it."

"If all my customers were like you, my family would all be begging in the Promenade."

—Quark to Odo

VORTEX ★★★

4/19/93. Written by Sam Rolfe. Directed by Winrich Kolbe.

Although its sappy and the residents of the Gamma Quadrant

Cliff DeYoung as Croden (l) and Randy Oglesby as Ah'Kel, Gamma Quadrant fugitives from "Vortex."



seem all too human, there's something strangely compelling about this story of a Rakhari criminal, Croden (Cliff De Young), who attempts to convince Odo that he knows of the existence of other shape-shifters like himself, deceiving the constable in order to reunite with his young daughter.

Where else could you see an alien murderer turn out to be a simple family man at heart? Impressive production scope has feature-film quality, with remarkable visual effects and sets. A brief appearance of the Vulcans give the universe of STAR TREK in this show a refreshing breadth and diversity. But if anything dates DS9, it's the use of the morphing shape-shifting, a gag that was old before it was new. Exploiting the loneliness of Odo's existence as a changeling is well-played, giving the character depth. Rene Auberjonois excels in the role.

"A very effective episode," said Michael Piller. "Sam Rolfe is a legendary writer and I said, 'Sam, I want to do a western in which Odo has to go through the wormhole taking back a prisoner and explore his backstory and the tensions of what it's like to be who he is.' He came up with a great story. I was mostly concerned that the sentimentality of the little girl on the planet was not going to play and that it was a little hokum. I found it quite touching."

Noted Behr of the episode, "Where I was coming from was a movie called SLEEPING DOGS, a New Zealand movie with Sam Neill and Warren Oates that Roger Donaldson directed. It's about a man who's living a mundane kind of life and there's political turmoil and the next thing he knows he's a wanted terrorist—and he hasn't done anything. It's a wonderful little movie. That's what we saw this guy as."

Noted Livingston, "I thought the way [Winrich] Kolbe shot the cave sequence where they go find the daughter was done very cleverly. That's a very small set. Kolbe made it look huge and cavernous."

"When you cease to fear death, the rules of war change."

—Shel-la to Sisko

BATTLE LINES ★★ 1/2

4/26/93. Teleplay by Richard Danus & Evan Carlos Somers. Story by Hilary Bader. Directed by Paul Lynch.

Sisko, Kira and Bashir take Kai

Sisko crashes on the planet of the Ennis, one of two endlessly warring factions in the Gamma Quadrant.



Executive producer Michael Piller confers with Armin Shimerman and director Les Landau, filming "The Forsaken."

appeal to anybody, is because it was not about any of our characters," added Piller. "We were just watching events occur, putting O'Brien in the middle, saying you have to solve it. What really appealed to me was the great theme that sometime we create our own monsters so that we can defeat them and we feel secure in our power. I was always in love with that theme and, finally, we made it work. Ira [Behr] did a lot of work on that script."

Behr liked "The Storyteller" for its chance to develop the relationship of Bashir and O'Brien. "That's the core of that show," said Behr. "It also gives a nice little feel for the Bajorans and shows that Bajor is indeed a very strange place. There are things happening in those little hamlets and villages that are certainly not your average Federation attitude towards life, religion and spirituality. Colm [Meaney]'s quite good. It's basically THE MAN WHO WOULD BE KING and he's a wonderful person to make king."

As the season progressed, the writers realized their characters were departing dramatically from the way they initially envisioned them.

"Bajor is indeed a strange place. There are things happening in those little hamlets and villages that aren't the Federation as usual."

—Producer Ira Steven Behr—

"Bashir was originally going to be a much more conventional character than what he turned out to be," said Behr. "I know there's been some question about Bashir being a different type of STAR TREK character and I think it's taken the audience some time to get in sync with that. I like the character a lot."

"Originally, he was conceived as this cocky, good-looking, somewhat arrogant, young doctor. What he is now is obviously more than that, whether for good or bad depends on your tastes."

Noted science advisor Naren Shankar, who contributed to the rewrite of "Babel," "I think Bashir has potential and I'd like to see him do some more demanding roles. It's kind of fun to see him hitting on girls all the time, but for that to be his only note is silly. I just want him to stop looking so unsure of him-

self. There's a difference between being cocky and unsure. This is a guy who came out of Starfleet Academy at the top of his class and he shouldn't be stammering all the time. He shouldn't be frightened by authority all the time. This is supposed to be a very competent guy and I'd like to see him grow out of that a little bit. He's a fine actor."

Actor Siddig El Fadil is pleased with the way Bashir has grown. "It's been great," said El Fadil. "This year has been pretty much everything it could have been and everything one could have wanted it to be. The character has taken off a bit in his own way and he's getting on. He's not quite such a jerk which is nice."

Noted Michael Piller, "One of the things about 'Past Prologue' that bothered me was that Bashir's performance was in a very broad range—this is newness. I believe we have strange aliens, strange make-up, spaceships, explosions and wormholes and costumes that are crazy so that the people within them have to be entirely credible. If these people get too big in their performances, then it becomes space opera, it becomes foolish and unbelievable. Patrick Stewart really led the way for us on THE NEXT

STAR TREK DEEP SPACE NINE

MAJOR KIRA

Nana Visitor on playing the Bajoran officer with balls.

By Mark
A. Altman

Nana Visitor waxed enthusiastic about the recently completed season of DEEP SPACE NINE—although there is one day she'd rather forget. Leaving the make-up trailer, in an early March downpour, the actress slid off the wet corrugated iron stairs, requiring a perfunctory trip to the hospital.

Recalled executive producer Rick Berman, "Nana's a dancer, one of these real 'the show must go on types.' We told her that it was important that she get to the hospital. She was in full costume and makeup. They brought her to the emergency room and the doctor asked her how she was. She said she had hurt her lower back, but that she thought it wasn't all that bad. The doctor said, 'Well, in that case, I think we better get you to X-Ray right away to check out that broken nose. He was a good emergency room doctor, but didn't know Bajoran anatomy as well as Bashir.'

Despite her fall from grace, Visitor is delighted with her role as Major Kira Nerys, the crinkly-nosed Bajoran liaison aboard DEEP SPACE NINE. "It's been one of the most stress-free jobs I've ever had," she said. "I feel almost like I've had to become an athlete with my acting in terms of always being ready and pushing through some very long hours. I have to stay limber and ready for anything. The show has given me opportunities to do some fun and exciting stories."



Visitor drives home a point to Quark in "Dramatis Personae."

Visitor noted that the ensemble has developed a good rapport. "The cast members I work with everyday are wonderful," she said. "Avery [Brooks] has been a real influence and a real friend. We talk about everything in between set-ups."

Visitor is equally pleased with the viewer response to her character, one of STAR TREK's first strong female roles. "It's beyond pleased," said the actress. "It's very gratifying when I've gone to conventions. Women have told me their

four-year-old daughter—or son—pretend that they're Major Kira. They're identifying with her. The fact that it's a woman and she's in charge is not even an issue for me anymore. Kira is growing, making mistakes, learning about life. The writers and producers are taking it to that level, not keeping it an archetype. That's wonderful."

Visitor shares the enthusiasm of the rest of the ensemble for STAR TREK's tradition of addressing important contemporary issues in the guise of science fiction. "The

As the Bajoran liaison to DS9, mediating a dispute with Sisko between the leaders of two Bajoran tribes, Woban (Jordan Lund) and Varis (Gina Phillips), in "The Storyteller."



Visitor as Kira, the crinkly-nosed Bajoran first officer with an attitude. Noted the actress of her first season stint, "I feel like an acting athlete."

action comes out of big issues on this show," she said. "There's action and intrigue, but the writing really let's us deal with issues we're not embarrassed to commit ourselves to as actors and people. On a sitcom, I'd be dealing with, should I let Johnny stay out after midnight or not? That's important, but not in the same league as the Holocaust or facing evil. I had to deal with that in 'Duet.' It was kind of harrowing to have to deal with that subject matter everyday, but the harder it is, the more rewarding it is."

Visitor's last scene for the season summed up her experience on the show. "It was with Avery. Kira said, 'I can't believe that just a year ago I was in such a different place and now I'm wearing this uniform.' We looked at each other and realized what we'd been through. The day we filmed that was my son's first birthday. That line was totally truthful because a year ago, at that hour, I was giving birth."

As for the future, Visitor had only one hope, "More of the same. They need to keep having Kira stumble and fall and learn and be more than she was the day before and I would love to see that progression continue." □

Opaka, Bajora's spiritual leader, on a trip through the wormhole, crashlanding on a world where two warring factions engage in an endless conflict and can never die.

An enjoyable teaser has the Kai pay an unexpected visit to the station while Kira comes to terms with being a "minor terrorist," according to the Cardassians. But the more rousing elements of the show's first 30 minutes are offset by a less than satisfying resolution. Most notable is how inconsequential the Kai's role in the episode turns out to be. Stranding her on the planet proves utterly pointless, serving very little dramatic purpose except to allow for future episodes to address the power vacuum created by Opaka's exile. Kira's moments with the Kai prove overly melodramatic, though Bashir finally gets to show his teeth.

Tech credits are all commendable, including Paul Lynch's best directing turn yet. Lynch's point-of-view shot from the turbo-lift as it descends is a particularly nice touch as is some well-done fight choreography. Strong performances by WISEGUY's Jonathan Banks as Shel-la and Avery Brooks' best outing yet as Sisko are also notable. But I've already had enough of the spiritual Bajoran's prophecy.

Noted Piller, "[Former intern] Hilary Bader is one of those people who just keeps coming up with one good fresh idea after another. This was a great idea about a planet where you can never die...it's a great premise for a science fiction show. It's about rebirth and resurrection and spiritual, mystical things. I'm finding people react very positively to the mystical component of the pilot. I didn't do a lot more after we set it up and this is one of them. My feeling is we should be finding more of those kinds of things. They're more interesting than the ship's breaking down."

One of the writers on the show suggested that the episode was an attempt to sideline Opaka due to disappointments with Camille Saviola's performance in the pilot. It became time to send her off into the final frontier.

"Baseball is a stupid game that even humans stopped playing decades ago." —Nog

THE STORYTELLER ★★★

5/3/93. Teleplay by Kurt Michael Bensmiller & Ira Steven Behr. Story by Kurt Michael Bensmiller. Directed by David Livingston.

Some welcome character

Bashir and Bajoran magistrate Faren Kag (Jim Jansen) aid the stricken Sirah (Kay E. Kuter).



Quark (Armin Shimerman) eavesdrops at the bar in "Dramatis Personae," alien makeup design by Michael Westmore.

GENERATION, which is to underplay. When you think you're going to go big, you come down and it has much more power and credibility. You believe there's a space station or a spaceship like *Enterprise*. The biggest problem with the early shows is that some of the performances were too big, or too restrained. We had to find the even tone for the ensemble to work together. Our voices weren't quite right and the performances were uneven. The first episode hurt the character of Bashir because he was so broad in those scenes with [Cardassian spy] Andy Robinson that he looked like the greenest recruit in the history of Starfleet. That hurt him for two or three episodes. If we were shooting it today, his performance would be much more credible. He wouldn't get the same reaction from the audience that he has now."

Bashir wasn't the only character to vary from his initial design. "Dax has obviously changed," said Behr. "She's gone away from the Trill as Mr. Spock. In a way, Terry Farrell is enabling us to make her a more interesting Trill. She has a much more interesting sex life than she was supposedly going to have and by building the backsto-

“The biggest problem with the early shows was that some of the performances were too big. The ensemble had to find an even tone.”

—Producer Michael Piller—

ry on Curson Dax in 'Dax' it opened up the whole issue that she is not your usual Trill. She's someone who you'd find at 2 o'clock in the morning partying with a bunch of Ferengi sitting at the bar when the bar is closed, drinking and gambling, and just having a good time."

Noted Piller of Dax's development, "I remember thinking about her as sort of a placid, Spock-like character with great wisdom and insight and a broad view. Sort of Grace Kelly on a good day. But as we did more with her we got the idea that this is basically a character in turmoil with all these experiences and entities and memories and heartbreaks and disappointments and violations of trusts which makes her a very complex character who is really, in some ways, screwed up. What she appears to be is a very placid 28-year-old woman, but in fact she has a lot of angst that comes from six lifetimes of ex-

perience. I don't know how many of us might do with that experience. She's more and more complex as we go on."

One of the most important characters for the series was its commander ("I have to stop writing Captain," laughed Piller) Benjamin Sisko. The station's leader needed a strong identity, but one that was true to the spirit

of leadership established in the two previous incarnations of STAR TREK.

"We haven't spent a great deal of time on Sisko since the pilot," said Piller. "I don't think there has ever been in the history of STAR TREK a better developed character from the start as Sisko was in the pilot. I don't think you have ever known as much about any of the other characters on THE NEXT GENERATION or the original as you do about Sisko. We said a lot about him but we have not explored him in other ways. That might have been a mistake. I wanted to see him as an officer, as a leader of an ensemble. I wanted that ensemble to work and the other people in the show to get their hour."

Peter Fields would like to see more done with the character in the future. "I think we have to have more either for Sisko or from Sisko," he said.

STAR TREK DEEP SPACE NINE

EFFECTS

Shooting the outer space action motion control.

By David Ian Salter

Rob Legato, the visual effects producer of DEEP SPACE NINE's first season, has left the show to join filmmaker James Cameron's new state-of-the-art effects group. With Dan Curry, Legato served as a visual effects coordinator on the first five seasons of STAR TREK: THE NEXT GENERATION.

The miniature of the Deep Space Nine station used to film effects is six feet in diameter. "It's huge," said Legato, who suggested only a few changes in production designer Herman Zimmerman's spherical design for the station, to make it easier to film. "It's as large as we could make it and still shoot it. It's fun to shoot because there are so many great angles on it," said Legato. "It begs for motion, going past beams."

Legato had the paint scheme made a little lighter so the model would photograph more effectively, and added some ex-

ternal lights. "They spotlight certain areas and create the illusion that it's much larger than it is," said Legato, whose main problem was figuring out how to mount the delicate structure for filming.

Mounting the model on a pole attached to the core, the conventional solution, would have hampered camera visibility of the lower surrounding arms and the illusion that the station was free floating in space. The art department came up with the idea to reinforce the station's arms and mount it on a plate, attached to its lowest point. "They saw it with a fresh eye," said Legato. "They don't know from tradition. It's probably the best way."

Other Deep Space Nine miniatures are used to film shots of the Runabout landing or taking off from the station's landing pad. Another six-foot model of the station has one arm and part of the core removed to provide camera access to the landing pad. A larger



Visual effects producer Rob Legato working with the six-foot miniature of Deep Space Nine, mounted upside down for motion-control composite photography.

scale model of the landing pad itself matches the larger scale of the small Runabout shuttle. To composite the miniatures of different scale, Legato employed a special motion control camera rig that programs all moves, such as pans or tilts, around the nodal point of the camera lens, to maintain the proper perspective that blends the complement of miniatures into a seamless whole.

Legato used wide angle lenses to film the station in order to create the illusion that it is several orders of magnitude larger than other model ships, such as the four-foot model of the *Enterprise*. "If you move a foot with a wide angle lens, it looks like a tremendous distance," said Legato. "It creates the feeling of the station being large. We also photograph it darker than normal, backlit most of the time. That creates a great sense of depth." Legato also insisted on smaller windows for the station. "We made them pin-sized," he said. "It makes the station look enormous."

According to Legato, the DEEP SPACE NINE look is "a little grittier than THE NEXT GENERATION. The fill level on the ships is lower. The de-

sign of the Cardassian ships is a little grimmer." The difference is a subtle one. "The programming of our motion control moves is a little more action-oriented," said Legato, who operates the camera manually to set the moves rather than rely on the mathematical precision of the computer.

"I program moves with an operator wheel, just like a live-action operator," said Legato. "It has a little bit of a bump. It speeds up and slows down. It gives the show a distinct tone. Ballsier would be the best way to describe it. I go for more unusual angles."

Legato noted that he's had some difficulty in getting other motion-control operators to follow his lead. "Some people don't like it," he admitted. "I'm pushing this look on the show and I'm in a position to demand it. I don't expect THE NEXT GENERATION to adopt it. Basically, it amounts to old technology, STAR WARS technology. I like that look."

For the same reason, Legato hasn't embraced Computer Graphics Imaging (CGI), though it's used for the show's wormhole and Odo's morphing. "It looks too pristine," said Legato, "I don't believe it." □

The Runabout enters the wormhole to explore the Gamma Quadrant, Legato's motion-control camera moves composited with CGI effects by Rhythm and Hues.





STAR TREK DEEP SPACE NINE

DESIGNING ALIENS

Makeup supervisor Michael Westmore populates the galaxy.

*By David
Ian Salter*

When asked how he managed the double workload of designing makeup for two STAR TREK series, Michael Westmore set the questioner straight. "Doing DEEP SPACE NINE was like doing two NEXT GENERATIONS," he explained, "so it was almost like doing three shows."

Whereas the *Enterprise* is run by a mostly human crew with the occasional alien visitor, humans make up a minority of the various races that populate the corridors of Deep Space Nine. "It was a lot more work," said Westmore who supervises the work, meeting the demands of creating makeup for both series simultaneously. The increased workload has meant that Westmore has had to concentrate more on the logistics of insuring that all the makeup is done on time, delegating much of the hands-on work of applying the makeup to his assistants. "I spend a good portion of my day now just doing paperwork," he said. "Whereas before I was able to do makeup, and do a lot of the sculpting myself, now I have to get makeup people hired and figure out where they are going to work and what they're going to be doing. I spend half my day being a secretary."

The DEEP SPACE NINE character with which Westmore has been most satisfied so far is Tosk, the reptilian member of a race bred to be prey in the episode "Captive Pursuit" [see photo, page 88]. Westmore was so pleased with the episode that he submitted it for consideration for an Emmy Award for makeup. The creature design was based on that of an alligator.



High makeup costs forced the series over budget, background aliens seen in "The Storyteller."

"The script described Tosk as a 'reptilian-based alien,'" said Westmore. "I was thinking we'd already done snakes and lizards when I happened to glance at a *National Geographic* that had an alligator on the cover, and I thought it would be interesting to do the character as an alligator type."

Aside from the simple fact that there are more of them, the aliens of DEEP SPACE NINE are not supposed to differ markedly in conception from those that appear on THE NEXT GENERATION. "It's the

same time period," observed Westmore. "We run into some similar aliens on both shows, because this isn't millions of light years away. I have crossover aliens. The two shows tie together, and we can do that very easily through my department by using the same creatures. But each show has its own innovations."

Westmore has made it a point of pride to shun the practice commonly employed by other makeup artists of saving time and money by not putting as much detail into the makeup of the background characters as that of the principal characters. Although Westmore knows that the attention he pays to making up the background aliens is missed by most viewers, he takes satisfaction in the knowledge that there is a core of dedicated fans who take note of even the smallest details of his work. "Almost 99% of the fan letters I get," said Westmore, "are thanking me for the quality of the show, that you can watch the show and you don't see a Halloween mask. It's literally motion picture quality. I brought my motion picture experience into it, and won't settle for any less than that." □



Westmore's aliens, "Vortex" (top left), bidders at Quark's action of rare Gamma Quadrant artifacts (center left) from "Q-Less," and Gerritt Graham as the Hunter (bottom left) from "Captive Pursuit."

"He's our commander and the loneliness of command and that sort of thing is all well and good but I'd like to see him with a little more humanity. We have to give him that. We have to give him stories and situations which don't divest him of his command status but that let us see a little more of the guy."

The casting of Avery Brooks affected the portrayal of Sisko dramatically, making him much more of an officer in the Kirk vein than that of Jean-Luc Picard. "Originally Sisko wasn't going to be quite the commander that he became," said Ira Behr. "We thought he was going to be more easy-going. Surprisingly, some of the feedback that we've been getting from people in the military is that Sisko is the closest thing to a true military commander that has yet been seen on STAR TREK, more than Picard, more than Kirk. They feel his relationship with his people is much more like the way the true commander of a sub or a ship would behave, which is not so much that he's by the book, but there's an attitude of formal behavior."

The change in Odo, the law officer, played by Rene Auberjonois, has been dramatic. "Odo was supposed to be Clint Eastwood," said Behr. "Instead, he has turned into the angriest, most neurotic, most vulnerable man in the galaxy—which I think is wonderful. It's a great character. He's given us a lot to write. It took at least half the season for us to stop telling freelancers when they came in to think Clint Eastwood. He's Clint Eastwood on a very bad day. It's Clint Eastwood who's remembering his mother used to beat him and that he had no love and he's a man with no name who wants a goddamned name and is pissed he doesn't have a name."

One of the few characters to remain true to the template set down in the series original bible is Quark, the mischievous Fer-

“Originally, Sisko wasn't going to be quite the commander that he became. We thought he was going to be more easygoing.”

—Producer Ira Steven Behr—



Armin Shimerman as Quark with his fantasy girls in "If Wishes Were Horses," his wildest dreams come true courtesy of aliens from the Gamma Quadrant.

engi merchant, although his popularity has proven surprising. Actor Armin Shimerman has made the groveling barkeep the first palatable Ferengi. "Quark has legitimized the Ferengi for the first time in the history of STAR TREK," said Behr. "We're able to do things with the Ferengi now just as we would with the Klingons. The Ferengi have more to them than just the fact they are greedy little buggers in space. I think that comes from Armin's playing of the character and not making him a total buffoon."

Another character that has taken the writers by surprise was Rom, Quark's brother, played by Max Grodenchik, an actor who had been considered for the role of Quark initially. "We liked both actors who read for Quark and we felt we needed the stronger presence to deal with Sisko on a continuing basis," said Piller. "At the same

time, Max is funny and we decided when we made Nog a nephew as opposed to a son, we needed a brother. I think it's worked out very well."

Though Rom was envisioned as a straighter character, his interplay with Quark is mostly done for laughs. "He was just a no-good Ferengi when he was originally conceived," said Behr. "Now he's become a buffoon and a man with desires. He wants to have a piece of the pie. He would love to own Quark's. Even though we play it for comedy, it's not easy being a brother, and brothers can be very different people and yet you're tied together in this somewhat of a love/hate relationship."

Behr sees comedy as an important part of the DEEP SPACE NINE mix. "We've done a lot of comedy this year and it does not stick out because it's part of the things we do," said Behr. "It's prevalent in almost every show. Comedy on DS9 is to me what it was on HILL STREET BLUES, which always had come-

dy in it. It's just part of the scenery. I don't have a fear of doing it on that level."

One issue that has provided a source of disagreement on staff and in viewer circles has been whether DEEP SPACE NINE's station setting has proven too claustrophobic, warranting further exploration of the Gamma quadrant, the unexplored territory existing on the other side of the wormhole. "By the sixth or seventh episode, I wished we had done more at the beginning of the season that took us off the station," said Piller. "That is part of the shakedown cruise. We thought this would be a different kind of series where you'd have such an interesting setting and cross-section of personalities and aliens that you would want to be doing more shows that explored the community of

moments redeem an episode in which O'Brien becomes the reluctant savior of a Bajoran village endangered by a destructive entity, the Dal'Rok, while Jake and Nog find a new friend in a young Bajoran leader, Varis (Gina Philips).

Although the "evil entity" menace plays like a bad '50s science fiction B-movie contrivance, the juice of the episode is the Abbott & Costello banter between Chief O'Brien and Dr. Bashir. Both Meaney and El Fadil are delightful, with Bashir taking devilish delight in O'Brien's MAN WHO WOULD BE KING predicament. The B-story involving Jake and Nog's affinity for a comely young Bajoran is surprisingly endearing, distinguished by a moment of comic inspiration in which Nog hurls a bucket of oatmeal at the young Sisko who thinks it's Odo in his disassembled form. David Livingston proves he's one of the show's foremost helmers in a logistically challenging installment, bringing both grandeur to effects-laden scenes on Bajor as well as a new vitality to the station-bound moments aboard Deep Space Nine.

Frances Praksti played one of the Bajoran women that was presented to O'Brien as a "gift" from the village. In an audition with 75 other girls she had to convincingly "give" herself to director David Livingston. "It took about an hour to do my nose and once I had it on, it felt really comfortable," said Praksti. "David Livingston was great. He didn't stop until he got exactly what he wanted. He didn't settle for good, it had to be perfect and we must have done it about 21 times. I liked Colm and Siddig a lot. I felt bad for Siddig because he ate 15 kiwis in that scene until we got it right. He said he'd never eat one again."

Laughed El Fadil of his close encounter with his fruit of the worst kind. "It burned my mouth. I had to put stuff on my lips because of the citric acid. I don't ever want to do that again."

"When I first met you I thought you were hostile and arrogant, but I was wrong. Bajor needs you and I need you...and I don't want you to be hurt."

—Sisko to Major Kira

PROGRESS ★★★

5/9/93. Written by Peter Allan Fields. Directed by Les Landau.

A Bajoran farmer, Mullibok (Brian Keith), refuses to vacate his farm on a Bajoran moon, which has

Kira with Mullibok (Brian Keith), the stubborn Bajoran farmer who refuses to vacate his land.



been evacuated so that Bajor can harness its natural energy for the benefit of its citizenry.

Peter Fields' passionate script is superbly written and it's easy to empathize with Kira's dilemma. Brian Keith gives a moving performance as farmer Mullibok and his sarcastic retorts are stinging. The Jake and Nog B-story involving their first business venture is surprisingly engaging. Unfortunately, the episode's ambiguous conclusion is less satisfying and Kira's torching of the farmer's abode brings up several troubling moral questions which the episode fails to address. The character drama is finally coming together on the show as evidenced by a powerful scene between Sisko and Kira on the planet—although those who enjoy STAR TREK for its science fiction rather than philosophical content are bound to be sorely disappointed in the season thus far.

"Brian Keith was very nice casting," said Michael Piller. "I think it brings a certain reputation to your series when actors of quality choose to guest-star on it. Our attempt was to show a softer side of Kira that would expand her character and I think we do it in a marvelous way."

"We've done fairly well with everyone this season," said Ira Steven Behr. "We gave Jake and Nog three B-stories. I always wanted to do Milo Minderbinder from CATCH-22, the guy who can acquire things and we put these two kids together as the Milo Minderbinders of DEEP SPACE NINE."

"I have no time for fantasies. Too many people dream of places they'll never go, wish for things they'll never have—instead of paying adequate attention to their real lives." —Odo

IF WISHES WERE HORSES ★★ 1/2

5/17/93. Teleplay by Nell McCue Crawford, William Crawford & Michael Piller. Story by Nell McCue Crawford & William Crawford. Directed by Rob Legato.

An overbaked stew of every TREK cliché imaginable in which the crew's imaginations give life to their innermost fantasies resulting in an all-too-real threat to the station—only to find out that the enigmatic visions are visiting aliens who want to learn more about humanity and their pesky dreams.

Bashir's fantasies involving Dax

Colm Meaney as O'Brien with Michael John Anderson as the Leprechaun cum Rumpelstiltskin.



the station and that it would provide enough color to support those stories. In a sense, we were looking at that to see if it was going to work. I think it does, but we have learned that we must mix in more trips through the wormhole and more exploration of the Gamma quadrant and more trips down to the Bajoran moons."

Noted Peter Fields, "We've got to get out into the Gamma quadrant more and take a look around. We've done perhaps too good a job of establishing Deep Space Nine as a venue. We've got a wormhole next door and I think this next season we'll go through it more and learn more about it. I think that's necessary to the growth of the show. We must do that or things will stagnate. It's fine to sit, but any view can get boring, or at least tedious, and we'll get on each others nerves unless we do some real exploring."

Behr disagreed, feeling that the station offers ripe opportunities for exploration of its own. "I feel the season was to establish Deep Space Nine. In 'Progress,' 'Storyteller,' 'Battlelines,' 'Vortex,' 'Move Along Home,' we get off the station a lot. I think that's enough for the first season of 18 episodes. This is a whole different beginning for STAR TREK than what we've seen before. We had to hit that home as much as possible. On THE NEXT GENERATION they keep switching back to the *Enterprise* hovering overhead. What we're going to have to do, though we haven't done it in the first couple of shows, is keep cutting back through the wormhole to the station, and do a different B-story there. You're not going to be in communication through the wormhole."

Behr attributed the criticism of the show's immobile nature to the fact that the station's diversity has failed to be exploited to its full potential. "I think people are a little bit disappoint-

“We've got to get out and take a look around. We've done perhaps too good a job of establishing the venue of Deep Space Nine.”

—Producer Peter Allan Fields—



John deLancie as Q and Jennifer Hetrick as Vash, guest regulars on THE NEXT GENERATION, on a visit from the Gamma Quadrant in "Q-Less."

ed because the station has not done everything that we wanted it to do. The Promenade is still a problem. It doesn't have the feel that I hoped it would have. It's still too Starfleet clean for me. It needs work. I think we can continue to explore the workings of the station. We tried it a little bit at the beginning of the season. What day to day life on the station is like besides ships coming and going. That's something we'll continue to explore. There is a lot of stuff to do and as long as we go through the wormhole and have those kind of adventures, I think it's fine that we're stationary."

When the show has gone through the wormhole, Behr feels, the Gamma Quadrant has been explored to disappointing results, as in "Vortex" where Sisko encounters an alien race over the Runabout's viewscreen that was all too human, both in appearance and in attitude. "We

were not happy with that scene," said Behr about a guest star who was recast to no avail. "To me, the Gamma Quadrant should be the great unknown. If we ever get too close to any of these cultures, to me the mystery of the Gamma quadrant has been solved. We have to be very careful with what goes on with the Gamma quadrant. I like it in theory; ask me again next year."

A hope for next season is to delve more into the alien cultures the crew has encountered. "I think DEEP SPACE NINE will really explore the Cardassians in the future in the way THE NEXT GENERATION did the Klingons," said staffer Robert Wolfe. Added Behr, "We're going to have to explore what Cardassia is. Not every Cardassian is the same. We're going to do a lot of things with the Bajorans and their spiritual and political sides. Hopefully, we can do the same with the Cardassians. I'd like the Cardassians to be a little more specific than the Romulans. I tend to think of the Romulans as a

group, they're the Romans, the Nazis. I think we can show Cardassia is not a planet of goose-stepping males."

One STAR TREK tradition DEEP SPACE NINE didn't adhere to was ending the season with a cliffhanger. One storyline originally considered was a cross-over between THE NEXT GENERATION and DEEP SPACE NINE in which they faced a menacing intergalactic invasion force. Vetoed by Rick Berman, Michael Piller instead wrote a story that "bookended" the season, addressing several residual themes raised in the pilot involving the Prophets in the wormhole and Bajor, giving the season a story arc that hadn't been planned. "That was something Michael insisted on and it was clever of him to want to do that," said Behr of the season-ender. "It's a



Producer-turned-director David Livingston rehearses Jake (Cirroc Lofton) and Nog (Aron Eisenberg) in "The Nagus," teaching Nog how to read in the cargo bay.

good Kira story and it's a good Sisko story. I know people wanted to have the big cliffhanger but [instead] we're going to open the season with a bang. I love cliffhangers, but they tend to be a gimmick, and unless you can find a gimmick that's going to work for you, why do it? We did not have a way to do it successfully because of budget restraints."

Said Piller, "I don't want to make cliffhangers a way of life on STAR TREK. I didn't feel coming off the excitement of the pilot and the newness of the series that we had to do a cliffhanger. If we had a wonderful cliffhanger that we wanted to do, I would have been behind it. We came up with one that had to do with the Cardassians deciding they wanted DS9 back and we looked at what it would cost to do it right. It would have required a lot of money. Being a responsible producer, I didn't feel we could do a cliffhanger, which traditionally costs at least \$100,000 more, and add it to the overage we already had on the season. We already had a conceptually interesting episode that as a season-ender gave a completeness to the season. 'In The Hands of the Prophets' is not just another episode, it's a season-ending episode that re-examines that relationship between Bajor and the Federation and the relationship between

Sisko and Kira and gives us some thought-provoking drama."

One idea which may get resurrected for next season is the character Michael Piller and Rick Berman originally devised to serve as science officer aboard Deep Space Nine. Their initial concept involved a woman who came from a planet with lower gravity, which meant that in order for her to function she needed to use a jet-propelled wheelchair onboard the station. The character would be given an office in a low-gravity area of the station where she could fly. The woman was replaced by Dax when the producers realized visualizing her ability to soar through the air on a weekly basis would have proven a costly and difficult challenge. Writing staffer Evan Somers, himself in a wheelchair, had been approached about using the character in a script. "I think they want her as a guest star and a potential recurring character," said Somers. "There may be the potential for her to be a love interest for Dr. Bashir."

Other storylines in development include the one considered as the season's cliffhanger, as well as an episode in which a machine that Quark has bought sets up an imbalance in the sub-

are a comedic triumph and Terry Farrell is particularly adept at the lighter moments. The scenes between Sisko and baseball player Buck Bokai (Keone Young) have a surprising degree of emotional resonance. What could have been a charming and emotionally revealing episode suffers from the misstep of saddling the show with a menacing jeopardy plot. You'd think after NEXT GENERATION's fifth season they'd know better.

"It was a difficult concept to make work," said Michael Piller. "[The writers] came in and said Jake brings a baseball player home from the Holodeck. That was the pitch. I didn't want to do another Holodeck show, but I wanted to do a show that celebrates imagination, since that's really what STAR TREK is."

One figment of Piller's imagination that never made it to the screen was his decision to have O'Brien's bedtime story to his daughter be that of a leprechaun. Recalled Piller, "Colm Meaney called Rick and said, 'Every Irish actor I know has worked his entire life trying to overcome the stereotype of Irish people and leprechauns. It's really racist and I don't want to do it.' What the hell do you do after you've got a whole story structured about a leprechaun stealing a child?" Robert Wolfe came up with the idea of substituting Rumpelstiltskin. "When I sat down to rewrite it," said Piller, "I had no idea how to resolve it, or where it was going to go."

Noted Piller of the scenes of the romantic rendezvous between Bashir and his dream Dax, "I've saved the dailies of where Terry's coming on to Siddig and he doesn't know why for my personal collection. There were 12 takes and he kept breaking up and fluffing his lines."

"All the men I've met needed to be shaped and manipulated and molded and finally I've found a man who knows who to do it himself."

—Mrs. Troi to shapeshifter Odo

THE FORSAKEN ★★★

5/24/93. Teleplay by Don Carlos Dunaway & Michael Piller. Story by Jim Trombetta. Directed by Les Landau.

Some of the best writing of the season by Michael Piller, lively performances by Rene Auberjonois and Majel Barrett, solid directing

"Mirror, Mirror," revisited, Sisko about to be gunned down in Ops by one of Major Kira's operatives.



Where's Leonard Nimoy as Spock when you need him?—Jack Shearer as Vulcan Ambassador Vadosia.

by Les Landau make this story of a computer program which causes havoc on the station, trapping Mrs. Troi and Odo in a turbo-lift, a worthwhile installment.

While the pathos involving a dissolving Odo and Mrs. Troi is effectively realized, Piller's script is loaded with several other strong character-driven exchanges between Troi and her would-be paramour, as well as a pleasantly offbeat C-story involving Bashir's tour of the station for a coterie of insufferable visiting Federation ambassadors. Less palatable is the computer virus macguffin, although Colm Meaney's earnest acting almost makes the storyline seem credible. One gnawing flaw, however, is the fact that both TNG and DS9 have yet to get Vulcans right. Jack Shearer as Vulcan ambassador Vadosia is dreadful.

"It started out being called 'Ghost in the Machine,'" said writing staffer Evan Somers. "The story initially pitched [by Jim Trombetta] was relegated to a B-story category and a very interesting A-story emerged involving Lwaxana Troi and Odo. Michael did some brilliant work writing that."

"That was the only element of the story that really appealed to me when we first heard it," said Piller of Mrs. Troi's freshman visit to DS9. "We were looking for A-B-C-stories that gave us the opportunity to do lots of little stories in a 'life on the space station' vein. We were also looking for bottle shows to save money. I figured putting two people in an elevator has got to save money somewhere."

"It was great working with Majel Barrett," said Armin Shimerman. "She was kind and funny. She was so at home on these sets. It really looked like someone coming home to roost. The crew adored her and she was so considerate."

And what did Marina Sirtis think of her fictional mother's latest TREK? "I'm pissed," said Sirtis of Mrs. Troi, who didn't visit the Enterprise sixth season. "She's my mother, she should be on my show."

"I wouldn't get to be too friendly with natives if I was you, remember where your loyalties lie. Anybody who is against Sisko is against me."

—O'Brien to Dax

DRAMATIS PERSONAE ★★

5/31/93. Written by Joe Menosky. Directed by Cliff Bole.

Unfortunately, a particularly

inspired concept is squandered when the telepathic energy of a destroyed species in the Gamma Quadrant takes over the crew of DS9, forcing them to reenact the Shakespearean power struggle which destroyed their world.

The idea of a literal "power play" aboard the station makes for a captivating conceit. Regrettably, the "Mirror, Mirror"-like dynamics of the feuding factions play out far too tamely and are hurt by a number of surprisingly weak performances lacking the piss and vinegar of the political showdowns in that classic original TREK episode to which this bears a passing resemblance.

"It was a lot of fun," said actress Nana Visitor, who plots against Commander Sisko's life as she assumes a sexier, more vicious persona. "It was interesting to see how used to each other and the characters we've been playing we've become. I came and watched scenes I wasn't involved with just to see what was going on."

"We got Menosky back to do a script," said Michael Piller of the former TNG executive script consultant who left DS9's sister series to take a sabbatical in Europe last year. "It's somewhat low-budget, but very interesting, with great performances. It's a very perverted little episode and I think entertaining. [Director] Cliff [Bole], who very much wanted to do DS9 for us came in and finally got to direct this one and did a wonderful job."

"Persecuting Cardassians goes far beyond your job—it's your passion."

—Marritza to Kira

DUET ★★★ 1/2

6/14/93. Teleplay by Peter Allan Fields. Story by Lisa Rich & Jeanne Carrigan Fauci. Directed by James L. Conway.

Like TNG's "The Drumhead," this proves that a little money can go a long way in a story of a Cardassian who comes to DS9 and is believed by Kira to be a war criminal, Gul Darhe'El, the commandant of a Cardassian prison labor camp.

As good as Nana Visitor is in the penultimate episode of the season, Harris Yulin is nothing short of a revelation as Marritza, the Cardassian prisoner who may or may not be the perpetrator of heinous crimes against the Bajoran people. While the episode's Holocaust allegory is a little too on-the-nose, crisp writing by Peter Allan Fields, along with vibrant direction from

Kira mourns for Marritza, the innocent Cardassian she tried to prosecute, slain on the Promenade.



Harris Yulin as Marritza in "Duet," a moving performance of a life scarred by the horrors of war.

Jim Conway and a moving coda make this one of the year's highlights, showcasing the characters—and show—at its best.

"I'd like to say that my performance as Marritza in Pete's office was absolutely brilliant," joked Ira Behr of his animated breaking of the script with co-producer Peter Fields. "I only wish the cameras were rolling. I'm very, very proud of this show. Not in the sense that it's a show for all humanity, but that it was a fun show to work on and you had a character who was a larger-than-life character and is revelling in his evilness. It was just a blast. It was a lot of fun to write. It was the end of the season and we were all very tired, so neither Peter nor I were very happy doing it. We work very well together and the show could have, literally, been another half hour if they would have let us. It was just mind games on mind games and we could have done that forever."

Commented Michael Piller of the bottle show, "We had to come up with some very creative ways to do shows that did not cost a lot of money. This was pitched to us by two interns who wanted to do something about a war criminal. In the context it was pitched, it didn't turn me on. The idea of a war criminal found aboard DS9 seemed to me to be an interesting concept, but at first it seemed to me to be a JUDGMENT AT NUREMBERG court show—and we had done 'Dax' and didn't want to do another courtroom show. Ira gave us the twist that gave it THE MAN IN THE GLASS BOOTH kind of feeling where the guy isn't who he says he is, but is doing it for more noble reasons. The writing is really quite powerful and it's going to send some shivers down some spines. The last two episodes of the season are very thought-provoking."

"My philosophy is that there is room for all philosophies on this station."

—Sisko

IN THE HANDS OF THE PROPHETS ★★★ 1/2

6/21/93. Written by Robert Hewitt Wolfe. Directed by David Livingston.

DEEP SPACE NINE finally defines itself and the show that has emerged is as philosophically compelling as any show on television today in an episode in which a Bajoran spiritual leader, Vedek Winn (Louise Fletcher), vying to become Kai, rallies the Bajoran occupants of the station

against Keiko's secular teachings. Ironically, the new series achieves a level of sophistication and social relevance which the original show prided itself on but never really displayed, except in the broadest of terms.

Avery Brooks finally breaks out of his laconic stupor and displays some passion. Louise Fletcher brings weight and legitimacy to the role of Vedek Winn and director David Livingston's slow-motion assassination sequence, as well as the final shot of the season in a deserted Ops, are both executed with finesse.

"The last episode is really the showdown between the humanist ideals of the Federation and the religious spiritual philosophy of Bajor," said Michael Piller, who did an uncredited rewrite on the teleplay. "It provides a bookend to the season that has a confrontation that seems to have been coming all along when we met these people and found out what their lives were like."

Noted writing staffer Robert Wolfe, who will be returning second season. "I think for a first season we accomplished a lot. It took us a while to get some of the bugs worked out, but I think we're doing a great job now. Next year I would like to see different combinations of characters than we've seen so far this season. I think we're going to do more political intrigue. Some stuff will definitely come out of 'In the Hands of the Prophets.'"



Robin Christopher as Neela, a Bajoran spy set up in early episodes who finally reveals her colors.

SECOND SEASON PREVIEW

Kicking-off next year in September is TREK's first three-parter in which the Cardassians attempt to recapture the station. More exploration of the Gamma quadrant is planned, along with a hoped-for multitude of multi-part stories. Joining the show will be producer Jim Crocker, a veteran of SIMON & SIMON, THE NEW TWILIGHT ZONE and MAX HEADROOM. Cosmetic changes are planned for the Promenade, along with a healthy increase in budget.

Noted Jeri Taylor, THE NEXT GENERATION's executive producer and newest great bird, about her sister series, "The public doesn't know those people as intimately as our people. There's six years of history with THE NEXT GENERATION. On DEEP SPACE NINE it's sort of a dancing around, dating relationship now and they need to get into necking and heavy petting. I'm sure they will."

space field affecting the fabric of causality and random luck, making the Ferengi the luckiest man in the universe, until things begin to go wrong. Another potential episode, "Playing God," involves the accidental arrival of an egglike object which ultimately turns out to be a miniature proto-universe which begins to expand aboard the station, imperiling the universe.

More concrete plans include changes for the series sets. "We're going to put another walkway on the Promenade which will make it a little easier to shoot and block actors," said Rick Berman. "We're going to wild walls so that walls that now exist in a stationary fashion can be easily moved. It's a question of learning and fixing things that have gone wrong in the first season."

However, the philosophy which guided the first season will continue DEEP SPACE NINE's second year, which means the most important exploration on the show won't be interstellar, but interpersonal. "There's been great diversity this year," said Peter Fields. "We've had a chance to explore the characters as much as I thought we could and find facets of them that I really think portend great interest for the future. Slowly we flesh out our characters, both for the audience and for ourselves. That is much more interesting than writing the same cops and robbers show every week."

Ultimately, whether you're a fan of the new series or not, Rick Berman and Michael Piller conclusively proved that STAR TREK has a long and interesting life ahead of it, even after the death of Gene Roddenberry, carrying on a tradition which began over 25 years ago and by all indications will continue for at least another 25 more. "Rick and I had a vision that was the outgrowth of Gene Roddenberry's vision and we have stayed very true to his ideals in this new show," said Piller. "We have expanded the universe and put on a successful television show. It's been very rewarding and it ain't done yet, but it's an awfully good beginning." □





STAR TREK DEEP SPACE NINE

THE WORMHOLE

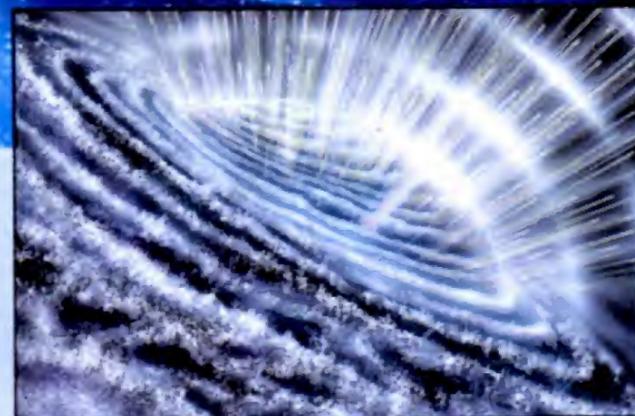
Creating the CGI "money shot" at Rhythm and Hues Effects.

By Douglas Eby



Gibson's design for the interior p. o. v. of the wormhole (above) and the CGI effects for the six-second sequence seen in the pilot, rendered full resolution on Silicon Graphics Indigo workstations.

"It blossoms suddenly out of black space, with multiple layers of swirling gaseous clouds, miles in diameter, centered with a mushroom dome that irises open to reveal a tunnel pulsing with an energy field of rippling shock waves that explodes from the aperture, blazing with an atmosphere lit by a deep interior sun." This is how designer and director Michael Gibson of Rhythm and Hues Studios described part of the elegant CGI wormhole visual commissioned by Paramount for the title sequence of



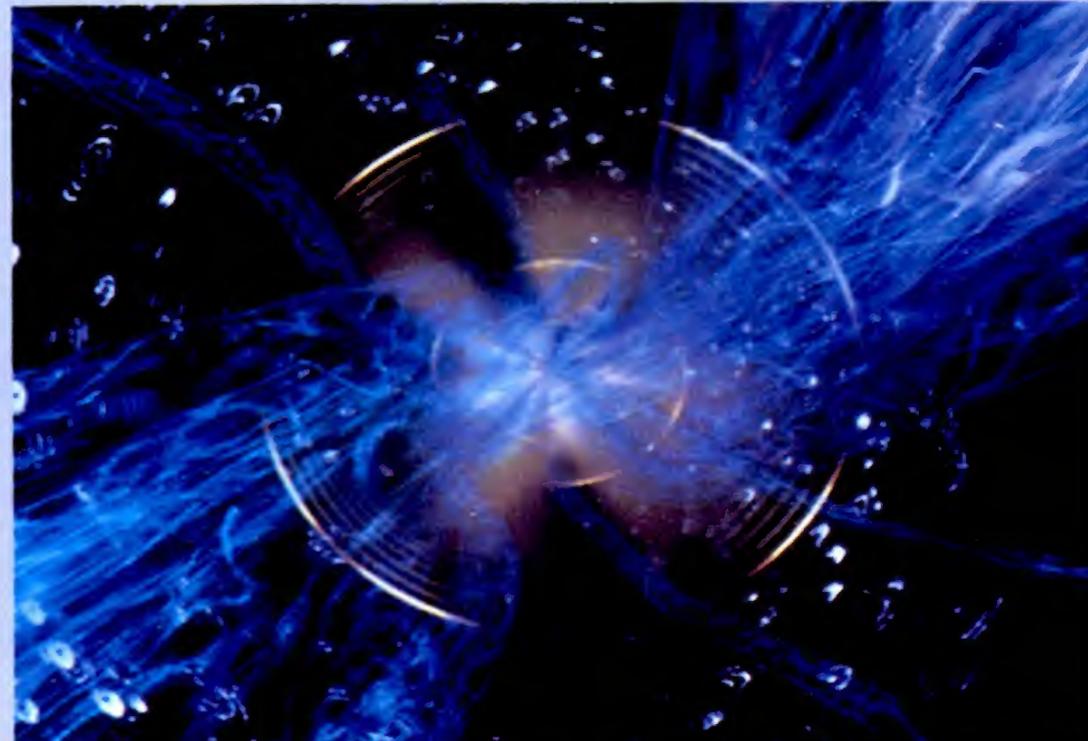
The wormhole connecting Federation space to the unexplored Gamma Quadrant irises open. Inset: The design for the CGI effect by Michael Gibson of Rhythm and Hues, seen at the start of each episode.



STAR TREK: DEEP SPACE 9.

The speculative idea of a wormhole was proposed by Albert Einstein and Nathan Rosen in 1935 as an extension of the concept of a black hole. The basic theory is that a series of constantly changing points connect different parts of the universe, allowing travel from one location of space-time to another without the ordinary spatial limi-

continued on page 124



BODY BAGS

John Carpenter challenges TALES FROM THE CRYPT.

By Steve Biodrowski

When two of the top names in horror movies are linked to a pay TV anthology film, is it a good sign about the possibilities offered by cable television, or is it a sad commentary on the current state of the theatrical horror film? Or maybe a little of both? Directors John Carpenter and Tobe Hooper earned their reputations with the sort of low-budget genre efforts that, in today's market, find big-screen distribution increasingly difficult to obtain; subsequent to their early successes, both directors moved on to big-budget pictures that saw them fighting studio bureaucracies, with mixed success, to maintain their vision. Now, they have teamed up for **BODY BAGS**, airing on Showtime in August, the cabler's answer to H.B.O.'s **TALES FROM THE CRYPT**. With the non-genre names like Francis Ford Coppola, Mike Nichols, and Kenneth Branagh encroaching on the big-budget horror territory, and with low-budget producers currently favoring erotic thrillers over horror, working on television may no longer



Carpenter as "the Coroner," in makeup by Rick Baker, the horror host of the three-segment TV movie which airs on Showtime cable in August.

seem like a step down but like a step away from the hassles and pressures of trying to make a film with wide audience appeal that will have a big opening weekend and sell \$100 million worth of tickets.

BODY BAGS was produced by Sandy King and Dan Angel, from a script by Angel and Billy Brown. Carpenter served as executive producer and directed the first two episodes, of the three-part TV movie, turning the third over to Hooper. The cast features Stacy Keach, Mark

Hamill, Twiggy, and Alex Datcher (**PASSENGER 57**), with Tom Arnold, Deborah Harry, David Warner, David Naughton, John Agar, Roger Corman, Wes Craven, Sam Raimi, and Hooper in supporting roles. Carpenter himself hosts the wraparound sequences, appearing in a Rick Baker makeup as the Coroner, who takes us on a tour of his morgue and explains the fate of those corpses that ended up in body bags ("These are fun," he smiles. "You see, when it's murder or suicide or a nasty accident, they stick 'em in the bags. It prevents leakage."). Additional makeup effects were provided by Greg Nicotero.

According to Carpenter, working for Showtime was not so much a career decision based on the current waning of horror films but simply a matter of a good opportunity that was offered to him. "This script came to my wife [Sandy King], and she said, 'Look at this,'" recalled the director. "It was really good. The stories were funny, inventive, gruesome, and horrifying. We went to Showtime, and they said, 'Great, let's go.' They offered me the chance to



Director John Carpenter on the cable TV movie operating table.

own the negative. I came to the conclusion, probably a year ago, that being a hired gun as a director, eventually I've got to do that. This is the first step to becoming an owner-producer—the bad guy you don't want to look at," Carpenter joked.

The first two episodes of the three-part movie, directed by Carpenter, include "Unleaded," starring Datcher as a woman working in an all-night gas station stalked by a maniacal serial killer, and "Hair," in which Keach plays a balding executive whose rapid hair growth treatment has some horrifying side effects. The third episode, directed by Hooper, is a sort of variation on **THE HANDS OF ORLAC**, with Hamill as a major-league baseball prospect who receives a transplanted eye from a rather dubious donor.

"I thought of Tobe for the last one because it's psychological, edgy horror, and I'm not sure if I'm the best for it" said Carpenter. "He's bringing a real edge to it,—it's some of the most powerful stuff he's done since **THE TEXAS CHAINSAW MASSACRE**. It's very strong."

Noted Hooper of his segment "Baseball Man," at 44 pages the longest of three episodes, "I think the particular style of the piece was well-suited for me. I did have my choice.



The origin of a TV movie host: assistant coroners Tobe Hooper and Tom Arnold do a number on Carpenter as the Coroner who introduces each horror segment.

It was confined in a sort of Questa Verde location that I found interesting—I like the idea of something dark lurking in the suburbs.”

The directorial casting of Hooper was also Carpenter’s way of doing a favor for an old friend who, like himself, has received little respect within the industry because of his choice of subject matter. “He’s been treated badly—we all have,” lamented Carpenter. “Wes Craven did a part for me, and we’ve all been through almost the exact same thing. Wes told me that part of the reason is that people think of horror like pornography sometimes—‘Why are you doing this blood and killing?’—and they tend to look down on you, so if you try to do any serious work, you often don’t get taken as seriously as you want to be. We’ve all fallen victim to that, and we’ve all been victim to unnamed, unscrupulous folk who run the business.”

Of the difference between theatrical motion pictures and cable television, Carpenter contrasted the work on *BODY BAGS* with his experience on *MEMOIRS OF AN INVISIBLE MAN*, “The process in the basic way is all the same,” he avowed: “set up the shot, shoot it. The freedom in TV is wonderful. There’s something

really exhilarating about doing low-budget TV: you have to do it fast, and you have to sometimes be inventive. It means you don’t have the wherewithall to say, ‘I want this, this and this;’ you have to do it in a very simple way. It’s fun, and I find myself having a good time doing it. The last movie I did was a really grueling experience. That was \$45 million. I much prefer this. It’s much easier to do, and there’s a spirit—where that comes from, I don’t know, but everybody wants to be good. I’ve noticed that on expensive features a lot of people say, ‘We’ll slow down,’ and these days in the movie business there’s a whole lot of pressure. They love to make committee movies; everybody likes to get their two cents in. Which runs me into trouble every time: I don’t take it too well; I don’t like to fight. This is nice and pleasant. That was a pretty bad experience. When you have an actor [Chevy Chase] who’s a producer, watch out! When the other producer said to me, ‘Stop making these creative decisions,’ I knew I was in deep trouble.”

For his part, Hooper also seemed happy to be working in television, expressing minimal dissatisfaction with the lower budgets and faster schedules. Besides the limitations of time

KICKING THE CRYPT

“This is made for and by people who love horror, not somebody like Joel Silver, who doesn’t give a shit,” said Carpenter. “It’s fun, funny and scary, and a little different.”

and money, another big concern would seem to be what kind of restrictions might be placed on showing graphic images, but that turned out to be no consideration at all, according to Hooper.

“With the M.P.A.A. ratings, in some cases you can do more on cable television than in features. There was very little that I couldn’t do or couldn’t show,” said the director about the bloody demise Greg Nicotero devised for the story’s protagonist. “He did complete prosthetics of Mark Hamill with this new material that absorbs light the way human skin does. It looks so real that it’s terrifying sometimes to watch in dailies.”

Carpenter also pointed out some advantages to working on cable; for instance, it’s hard to imagine a studio film featuring such eccentric casting choices. “That doesn’t really have as much to do with a studio as it does with the nature of this project,” he said. “Basically, this was a chance to really load it up with all sorts of different kinds of people, from directors to leading actors to character ac-

tors. Doing a feature there’s a tendency to want to use very expensive character actors, and I don’t know that I would cast it the same way if it were a one-story feature—I think I’d change it. Because it’s television, I think we can get away with it.”

The genre-friendly casting allowed Hooper the opportunity to work not only with Hamill, but John Agar and Roger Corman as well—though Hooper pointed out that his capacity as director didn’t allow him as much influence over casting these genre icons as Carpenter and King had. “There was a casting pool to select from,” he explained. “I wasn’t as involved in the project as John and Sandy; I came in and did my segment, then did a little acting job in the wraparound, which was fun. I was an assistant coroner; Tom Arnold was the other. We have this kind of comedic routine.”

Of working with Hamill, Agar, and Corman, Hooper enthused, “I really loved that. They were terrific. Roger’s a good actor. He plays this very

Arnold, Carpenter and Hooper, getting away with gore on Showtime cable TV.



BODY BAGS

THE HORROR CAMEOS

Doing lunch with Roger Corman and John Agar.

By Steve Biodrowski

One of the amusing elements of *BODY BAGS* is the cameo casting, which features not only familiar but also behind-the-scenes genre specialists: Mark Hamill, David Warner, Wes Craven, and Sam Raimi. One of the happier results of this genre-friendly casting was the opportunity to interview, side-by-side during their lunch break, John Agar and Roger Corman, who appear in Tobe Hooper's "Baseball Man" segment.

"I've known John [Carpenter] for a number of years," said Corman, who met him while taping a BBC program on horror films. "It's fun doing something like this with John. You don't take it too seriously. Weirdly enough, when I'm in front of the camera, I really do take it seriously, because I'm not a professional actor. I studied acting when I was preparing to be a director, and I know that at the time you must take it very seriously to give the best performance you're capable of. But I don't think of myself as an actor."

Agar's casting also stems from a past relationship with Carpenter: the two became friends when the director wanted to cast him in his proposed remake of *CREATURE FROM THE BLACK LAGOON*. Agar was pleased to be back before the cameras and confided that he would like to work more often, but "there are just certain things I won't do," he explained. "I refuse to use profanity—I have too much respect

for myself and too much respect for the audience. And nobody's going to ask me to be in one of those [erotic] films—I'm too old, and I wouldn't do it even if they did ask me."

"They don't let people use their imaginations today—it's all laid out for you," complained Agar, while beside him Corman chewed his food and stared silently into his plate. "Movies today don't get my attention. I don't think there's any substance. It's just sex and violence—that's all there is."

The irony of who was sitting next to him seemed lost on Agar; at least, his attack didn't seem personally directed at Corman, the King of Movie Exploitation. "You look at our society and see where it's going—it's going down the tubes," said Agar. "You look back in history to the Greeks and all those great civilizations—they were destroyed never from without but from within—by lack of morals and respect. That's what's happening today."

Agar concluded his opinion



Director John Carpenter ambles off the morgue table in his own on-camera role.

just in time to be called away to the makeup chair to prepare to resume shooting. Corman, meanwhile, had remained silent, perhaps out of respect for his co-star. With his benign features and pleasant grin, the producer-director certainly didn't appear to be one of the architects of the downfall of western civilization. With prompting, Corman responded to Agar's statements.

"I think there's room for all types of films," Corman intoned in the measured voice of an expert diplomat. "I recognize, being a father of four, that there is a demand for family films—and we are trying to meet it." Corman's Concorde Pictures is one of the most prolific movie companies in Hollywood. "But I don't agree in any way that everything has to go to family films. I think the great thing about the film medium is that it can support all types of films: the types we know and types as yet undreamed of."

Corman maintained current trends reflect a waning interest

in graphic horror as opposed to thrillers. "I remember when Jonathan Demme sent me the script for *SILENCE OF THE LAMBS* and asked me to be in it. I immediately took it back to our story department and told our story editor, 'You've got to read this. It's going to be a giant success. It's very much like at least ten films that we have made, but it's just much better written. We should learn from this.' It was a refresher course in the fact that—and here I agree with John a little bit—that too much reliance on special effects and not enough reliance on story is defeating."

Despite the current move away from horror, Corman was confident that "the pendulum will swing back" and insisted that the future of the genre is "healthy" but added "two cautionary points: one, the very lowest budget films are not doing quite as well; and two, the majors are dominating the theatrical market now more than at any time I can ever remember, so home-video becomes increasingly important."

"To me the joy, the creative fun, of films is making them. I would like to see them shown in theatres, but it's clear that different media are coming up—there will be 500 channels on cable television, satellites, pay-per-view, and everything else—so I think that theatrical distribution will be one of several different ways of showing films. The main thing is we make the films, and we're prepared to show them in any medium." □

'50s horror star John Agar (l) and legendary movie producer Roger Corman come to the eye-transplant aid of Mark Hamill in the "Baseball Man" segment.



HORROR'S INQUEST

“The genre needs to be reinvented,” said Carpenter. “There are a lot of ideas that have run their course. People are turning to nostalgia instead of trying something new.”

compassionate, understanding doctor. John Agar plays a colleague of his, and they try to help Mark Hamill's character, Brent, with his medical problem. Mark is an extraordinarily good actor. He has a range that is very impressive, that I'm not sure people realize. I saw the potential in SLIPSTREAM. [In 'Baseball Man'] he went from the all-American good, fatherly type baseball player to a possessed lunatic, and he went through all the gradations of that and it was really amazing to watch.”

Carpenter enjoyed his on-screen appearance much less than Hooper did his, because of the rigors of Rick Baker's makeup application. “Having the makeup on helped me do whatever performance I could do, because you can hide behind it, but it isn't easy,” said Carpenter. “That was really the most grueling thing about the movie: getting into that stuff for three hours. Now I understand what it's like to go through putting on something that complete, and it even gets worse than that at some points. And it's a scheduling problem.”

In fact, although the film is clearly intended as a pilot for future installments (“Come by again some night,” says the Coroner. “There are bound to be a few more good stories down here”), Carpenter is hesitant about donning the makeup again. “Who knows?” he responded when asked if he will be opening more BODY BAGS anytime soon. “I'm not looking for it to go any further than this; let's take it one step at a time. I don't know if I can get in that makeup anymore—I can't stand it.”

“You have to understand, Rick Baker made me distort my face to get into that makeup: I had to stick my finger in my cheeks; I had to stretch my neck back to try and get all these wrinkles. I don't want to go through that anymore. I'd just as soon assume it not go, but if it does, I would want a lot of involvement. If I'm going to play this Coroner part, I would insist on having the flexibility to be able to control the projects as much as possible. I don't want to see them turn into a grind.”

Carpenter does express some



Producer/director/host Carpenter (l) with co-director Tobe Hooper, Twiggy and Corman, fans of the horror genre making a TV movie treat for horror fans.

reserved optimism for the anthology format, should BODY BAGS go to series. “Anthology is tricky,” he said. “It's tricky to get the audience to stay tuned to it. It rests on the stories. If the stories are good, then I think it will work.”

Not having to worry about stretching his neck for three hours in Baker's makeup chair, Hooper is less reserved in his enthusiasm when asked if he would like to direct future episodes. “Absolutely,” he insisted. “It's a nice format for little tales, little yarns, that otherwise you couldn't do. It's like the way you can do things in music videos that you never have the opportunity to do on the big screen. It's so much fun, and the popularity of this kind of show attracts talent that's very good.”

After BODY BAGS, Carpenter's next project will most likely be the Michael DeLuca-scripted Lovecraft pastiche IN THE MOUTH OF MADNESS for New Line Cinema. He also plans to resume with his Universal/Alive deal, although the previously announced CREATURE FROM THE BLACK

LAGOON remake has been replaced by another proposed remake: VILLAGE OF THE DAMNED, based on John Wyndham's novel *The Midwich Cuckoos*. “They missed a lot of things in the first movie,” said Carpenter. “They didn't come out definitively in terms of what Wyndham did—that there was actually a flying saucer that landed in the center of town. I would have to take basically the same story, bring it into an American milieu, and make the kids representative of, frankly, what all parents are seeing right now, which is violence in kids who are killing. It's a daunting movie, and I don't know that I could surpass it.”

Despite his projects in development, Carpenter is doubtful about the state of the horror genre at present, specifically about the trend to recycle old material. “Horror needs to be reinvented,” said Carpenter. “There are a lot of ideas that have run their course, and people are going back to nostalgia instead of trying new things. Someone needs to come up with a horror film that breaks new ground, and that's what we're

all trying to do. I was hoping DRACULA was going to do it. Sometimes you bring somebody in who's never done it before and you get something new and arresting—Stanley Kubrick had never really made a science-fiction movie before 2001: A SPACE ODYSSEY, and you got something that was really different. But I've seen DRACULA a hundred times—I've been there, and I don't know if they re-invented the myth of Dracula. I'm looking for the stories to be different; I think we need to move onto something new, and I don't see it coming up. It will. Horror always survives.”

In the meantime, Carpenter had to concern himself with finishing BODY BAGS. “I've got to score it and do a good sound job on it—I'm cheap and fast,” he joked. “One of the things I like about this particular project is that it's made for and by people who love horror, not somebody like Joel Silver who couldn't give a shit. This is going to be a little different. It's a little stronger, a little more oddball than TALES FROM THE CRYPT. It's fun. There's something for everybody who loves horror movies—it's funny and scary. Tobe did some pretty strong scenes. It's not for mom and pop who want to sit down to watch a TV show and who'll say, ‘What is this?’” □

Stacy Keach in “Hair,” as a balding executive whose rapid hair growth treatment has unwanted side effects.



LIFEPOD

An outerspace version of Hitchcock's LIFEBOAT becomes a Fox TV movie.



By Mark A. Altman

"That scared the shit of me," confessed writer/producer Pen Densham, the creative force behind the new Fox telefilm LIFEPOD, about a prototype of a pressure suit space helmet that met with his disapproval. It was sent back to the drawing boards, with suggestions from Densham, for improving the transparent globe with an electrical cable running down its rear. "My fear was it was very retro science-fiction," said Densham. "At least we could put some tech stickers and detail on it. In ALIEN, they had lights inside the helmets. This looked like something out of ANGRY RED PLANET."

LIFEPOD, which is the brainchild of SPACE RANGERS' creator Densham, is a thinly veiled retake on the classic Alfred Hitchcock suspense, LIFEBOAT. Maintaining a watchful eye over every element of the production, Densham's project was one of the first to be greenlighted by Fox Network executives when they chose to buoy their Monday night skein of theatrical movies with new made-for-TV movies.

"It's a crucible of humanity adrift from a liner that was sabotaged and blown up, called the *Terrania*," said Densham, who co-wrote the telefilm with his former script typist and USC graduate, Jay Roach, now a second unit director on the film. "It is a kind of *Titanic* of space where nothing was expected to go wrong and they don't have quite enough of everything they need. It borrows a lot of the inspiration for the characters from LIFEBOAT."

In the case of one of the characters, updating the classic '40s masterpiece to the 21st century gives it a unique sci-

ence fiction spin. "Instead of having a mother with a child, the child is in a hyperstasis carrier," said Densham. "It's three weeks old and is going back to earth with her because it's unhealthy. When it gets disconnected and dies, she commits suicide and is buried with the child."

For Densham, science fiction proved the perfect allegorical canvas for telling a story about powerful emotions and greed by using metaphorical imagery. Unlike his critically savaged sci-fi action series, SPACE RANGERS, LIFEBOAT is a character-

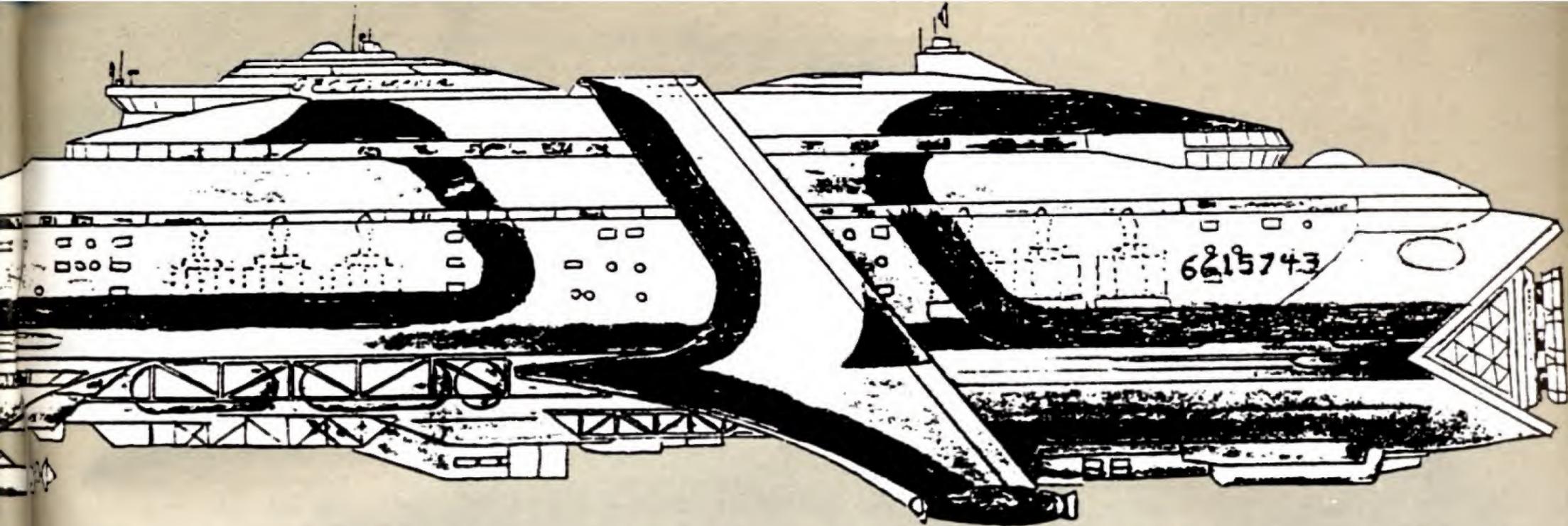
driven piece which is primarily set within the confines of a lifepod that was jettisoned from the ill-fated star liner before its destruction. "The idea was to take an entire culture of the future and capture it in a tiny group of characters and then tell more about their world through their dramatic interplay. I loved THE TOWERING INFERNO. That is a film about characters who are right on the edge of life. We lose a couple of the people as we go. It's a plot tightener like the alien popping out of John Hurt's chest. It tells the audience anyone can die next."

Densham's futureworld was envisioned on the same soundstages where his company, Trilogy, shot SPACE RANGERS for CBS-TV. The two-hour Fox telefilm boasts an impressive array of talent both in front of and behind the camera. In his first directorial outing, Ron Silver, helmed the 22-day shoot. Silver, who has made his mark as a critically acclaimed actor in such films as REVERSAL OF FORTUNE, BLUE STEEL and MR. SATURDAY NIGHT, while turning in impressive performances on stage in such plays as David Mamet's SPEED THE PLOW, chose LIFEPOD as his first directorial outing for several reasons. "Primarily it was to work with these guys at Trilogy," said Silver. "They're a fantastic group of people and they give you the chance to really explore the material without having someone standing over your shoulder. I've always wanted to work with them."

"It's really an actor's piece," said Densham. "It's not science fiction for the sake of it. It's about humanity in the future and we didn't want to lose that element of reality, so we decided we would look for an actor/director. At our budget

Lost in space (l to r): Jessica Tuck, first-time director Ron Silver, C. C. H. Pounder, Stan Shaw and Robert Loggia, cast adrift from a space-age *Titanic*.





The design for the GFC Terrania (above) and crew patches (below) for the staff of the interstellar luxury liner seen in the Fox TV movie, produced by the team that brought you the cancelled *SPACE RANGERS*.

level we wanted feature quality all the way and the only way we could afford the caliber of a star like Ron Silver was to ask him if he also wanted to direct. For him, this is a passion. When he read the piece and opened it and it said 'Venus,' when people usually send him lawyer and doctor roles, he asked us if we sent it to the wrong guy, looking for Buck Rogers? He started to see it was like a stageplay in some sense because the characters never leave the set and their drama is driving you as much as the external drama. They are heading toward a food supply buoy and when they get there, it's been shot through by a meteorite."

Silver, who also stars in the film, plays a blind survivor of the *Terrania* explosion. Also included in the cast are Robert Loggia (*PSYCHO II*, *INNOCENT BLOOD*) and former *ONE LIFE TO LIVE* vixen Jessica Tuck. "It's *DAS BOOT* in a way," said Densham. "I saw in the future that Venus was the equivalent of America in 1776. People were going out there to colonize it and companies were sending people to exploit it and they tunneled under the surface to set up communities. The Earth Corps exploited the earth and now were exploiting Venus for the masses."

Densham strove to achieve a realistic extrapolation of present-day technology in visualizing the *Terrania* and the life-pod. "When we did *SPACE RANGERS*, I wanted an aged and lived-in look," recalled the producer. "I was influenced by *STAR WARS* and World War II and wanted a kind of veracity and romance, but also functionality. *LIFEPOD* is that kind of look, only it's for real. It's essentially the interior of a portable submarine bathscope. It's very rudimentary. We decided there would be three separate areas: one main cell where everyone congregates and two little areas, a kitchen and storage area."

Despite its dramatic underpinnings, *LIFEPOD* boasts a number of novel science fiction trappings, including the concept of a "toolie," an all-purpose fix-it man played by "little person" Ed Gale (*HOWARD THE DUCK*). "It arose



from a concept I had read about jockeys being very important in flying spaceships because they had all the skills and were tiny so that they're body load and size took up less room. I extrapolated that and said there would be a need and a use for people to climb into places where they never would be able to design robots to penetrate. What I came up with are humans who give up one arm and have it replaced with a functional tool system that they can use to monitor things, change elements, etc. He's not a cyborg, because it doesn't affect the brain, but they're trained like firemen and seafarers

HOWARD THE DUCK's Ed Gale as a "toolie," producer Pen Densham's novel maintenance man of the future, tiny to fit in cramped spaces, outfitted with machine arm.



and have a real code of ethics about what they do."

Contributing to the 21st-century reality of the film's look is makeup artist Marv Westmore and visual effects supervisor Dave Johnson who will be using a combination of computer-generated imagery and miniatures pioneered by Trilogy during the production of their six-episode order of *SPACE RANGERS*. The film is being edited by Alan Baumgarten (*THE LAWN-MOWER MAN*) and Kevin Rose on Lightworks, a new digitized editing system in which the developed 35mm film is digitized onto computer and stored in a hard drive and literally edited on computer. Small visual icons appear on the computer screen to represent each scene.

For Densham, whose last two consecutive projects have been of a genre nature, the realm of *cinéfantastique* is of keen interest. "A year ago I sent out a list to my partners for a story to do a staged Broadway musical on Houdini which I'm now trying to get backed," said Densham. "That was a project I started because I love magic and I think it's the same stuff as science fiction. They're interwoven: hypnosis, body language, and Carl Sagan's latest book on how *DNA genetics hardwire us into* certain types of human response fascinates me. I don't see science fiction and fantasy as any different from the legends and stories that were told a millennia ago, like the Bible and Taoism. I think there's a purpose for stories like that. □

MR. FRID

Producer Sean Cunningham is riding

By Chuck Crisafulli

Fans and detractors may be equally shocked to discover that Jason Voorhees is back for another round of determined dismemberment in New Line Picture's *FRIDAY THE 13TH: JASON GOES TO HELL*. But possibly no one is more surprised at Jason's staying power than the man who first put him on the screen, producer/director Sean Cunningham. Back in 1980, Cunningham worked his way through an impossibly low-budget to bring the first *FRI-DAY THE 13TH* to the nation's theatres. In the process, he created what would turn into a cottage industry for Paramount Pictures, and also gave genre fans a character who would grow into one of their hardest working anti-heroes: the hockey-masked, machete-wielding Jason. After directing the first film, Cunningham had little to do with the ensuing sequels and the less-than-thrilling television series, but he has come back to the project in the role of producer, overseeing this ninth installment of the Voorhees saga which New Line Cinema planned to open August 13th.

"Jason started as a gimmick at the end of that first one," Cunningham said with an easy laugh. "Having him lurch out of the water was a way of going out with a strong visual image. I made a film about an insane, murderous mother. It really had nothing to do with this little deformed kid at the bottom of the lake. I didn't know that Jason himself would be stalking summer camps for the next ten years. I really had no idea."

Cunningham's wife edited the first two films, so he was still somewhat involved with the story when Steve Miner took over as director on the second movie. Cunningham said it

"I liked seeing Jason become everyone's worst fear—the unstoppable boogeyman," said Cunningham. "But then the films kept coming, with no surprise."



Cunningham's Jason, still slashing at the boxoffice after 13 years, in eight films released by Paramount, and in a new sequel made for New Line Cinema.

was fun to watch his 'gimmick' character develop into a blood-hungry leading man, but as sequel followed sequel, he felt the storylines suffered. "The decision to make Jason faceless was really important, and Steve [Miner] did that. And I liked seeing Jason become everyone's worst fear of the unstoppable bogeyman. But then the movies just kept coming. It was almost like those Japanese *noh* dramas, where everybody knows how it's going to turn out, but they come to see the familiar characters march through a familiar story. I was able to pull off some stuff in the first one that may not have been dramatically valid, but it worked. The sequels ended up ritualizing the mistakes and shortcomings and made them critical parts of the stories.

"I would say that *FRIDAY THE 13TH*'s biggest asset is also its biggest liability, and that's the character of Jason. On the one hand, he's why people go to the movie. Somebody's going to mess in Jason's territory, and he or she will die because of it. But all the scripts face the problem of what I call the 'shark movie.' People are swimming around, and what happens to them doesn't have anything to do with what they've done. There's no cause and effect. You swim, and the shark bites your legs off. Dramatically, that's not very satisfying. There's no suspense and no unpredictable outcome. On the other hand, if you take Jason out of it, people are disappointed. In this new one, we tried to create a bunch of surprises. It's not a lot different, but it's dif-

ferent enough."

With effects by KNB, and direction from 24-year-old Adam Marcus, *JASON GOES TO HELL* looks to have some of the energy and wit that were sadly lacking in many of the sequels. And there will also be some impressive, over-the-top gore. In a crucial early scene, a coroner who thinks he is examining the conclusively dead remains of Jason suddenly finds himself gobbling the villain's throbbing heart. "That's a great scene," Cunningham said with delight. "I laughed, I cried... Actually, I wish I had the ability to release an uncut version of the film. NC-17, or unrated, or the European cut, or the Japanese version—whatever you want to call it. I like the stuff that the MPAA looked at and said 'That's sick.' I said 'But it's fun.' Still the cuts got made."

New Line does plan to release the unrated version of the film on video, which gives Cunningham the heady distinction of being the first producer to oversee the 'director's cut' of a *FRIDAY THE 13TH* film. Noted Cunningham, "Sometimes with these director's cuts you see a lot of shit that was right to be taken out in the first place, and you begin to appreciate that a director has a studio cleaning up after him. But on a horror film, you get to see some effects that wouldn't have made it otherwise. I'm glad New Line plans to exploit that after-market."

Cunningham is happy with Jason's new home at New Line, although when he was first approached about working with them, he was hesitant. Now he looks forward to a new exciting partnership for his creation. "New Line told me that if I got the rights back, [from Paramount] they'd like to pursue it," recalled Cunningham. "I said I

AY NIGHT

high on the **FRIDAY THE 13TH** saga.

didn't want to do it. They said I should just think about it. I did, and then I said OK. Part of it was the challenge. I felt there had to be a way to rejuvenate the story. I have friends at New Line, but I also had nothing against Paramount, who were good enough to release the rights. When the dust settles after this project, we'll probably try to figure out how to get Freddy and Jason into the same movie. That's been in the back of my mind for a long time. Wes Craven is a very close friend of mine, and he's back on a Freddy movie. We want to work together. I don't care if they call it 'FREDDY-JASON WRESTLEMANIA'—it'll be fun. Imagine Robert Englund and Kane Hodder in the same film. Unbelievable."

Even that combination of talents might have a hard time topping some of the gut-wrenching spectacle in **JASON GOES TO HELL**. That's a marked departure from the less-is-more approach Cunningham took in the first film, where a sense of menace and terror led audiences to believe that they were seeing more than they actually did. "It's 13 years later," Cunningham shrugged. "Audience sensibilities change. When Hitchcock did **PSYCHO**, he decided to use black and white because no one could stand the sight of blood running down a drain. But then he did the very violent **FRENZY** 15 years later. People become numb, so you have to do more to get their attention. You want them to feel like they're on a rollercoaster ride.

"It was a different world when we made the first one. You could get away with things you can't do now because audience expectations are so high. We talked about this being the



Cunningham with a blood-spattered Kari Keegan on the set of Part 9, **JASON GOES TO HELL**. Cunningham produced and directed the original film independently in 1980.

big pay-off to fans, but I'm not sure that worked. The real fans want to see as much of Jason as possible. This isn't non-stop Jason, but it works in a way I wouldn't have thought possible at the beginning."

Cunningham also admitted that he couldn't have conceived of the financial gain that his homely little story would bring his way. But profit motives aside, he sounded proudest when he talked about the influence that the original **FRIDAY THE 13TH** had on the film industry. "Before that film there had never been a little horror film that got a national release by a major studio. Its success, and Paramount's success, changed the character of the business for several years. Now, most studios have their regular projects and then they have a little side business to do two or three low-budget horror movies, or low-budget teen-movies, or low-budget art films. That was not the case before **FRIDAY THE 13TH**."

The film may have left an important legacy, but it was a

project that Cunningham stumbled onto, while trying to market a gentle comedy, called **MANNY'S ORPHANS**. Cunningham agreed that he would have had a completely different career over the last 13 years if it had been **MANNY'S ORPHANS** rather than **FRIDAY THE 13TH** that had packed the theaters. "I only did **FRIDAY THE 13TH** because I thought **MANNY'S ORPHANS** would take off. That poor little movie is probably my favorite film. It was a warm, sweet movie that was a pleasure to work on at every level. It was primitive, but it had a nice heart. A nice heart that didn't get eaten."

The producer will have his pleasure doubled on August 13th, the release date for **JASON GOES TO HELL**, because that's also the release date for another film he produced, Disney's **JOHNNY ZOMBIE**. "It's not a horror-comedy," Cunningham was quick to point out. "It's a romantic comedy about a guy who loves a girl so much that he comes back from the dead to take her to the prom.

You're not going to get a lot of hard edges doing a Disney film. But with two films out, I'll get to be the major producer in town for about an hour."

Cunningham also looks forward to a project that would bring the 3-D process back to the screen. "There's a lot of resistance at the distributor level, but I absolutely believe it would be terrific to do 3-D for the '90s," he said.

Preparing for the latest **FRIDAY THE 13TH** extravaganza to slash across the country's multiplexes, Cunningham had no regrets about having his name irrevocably entwined with Jason's. "It never felt like a burden," said Cunningham of his horror fame. "It was part of what I did. As a result of **FRIDAY THE 13TH**, a whole bunch of things happened for me that never would have happened. I was glad I was able to do it, and there was never any bitterness. Paramount made billions of dollars, but I made a ton of money too. Paramount took the risk, and did a lot of hard work to make me famous. So did Jason. God bless 'em." □

Hellbaby victim Kipp Marcus in Part 9, titled **THE FINAL FRIDAY** by New Line—not if Cunningham can help it!



WARLOCK

THE ARMAGEDDON

Director Tony Hickox on building the franchise, and future horror projects.

By Steve Biodrowski

WARLOCK: THE ARMAGEDDON is a strange case of a sequel trying hard to be different. Trimark, which opens the film September 10, was more interested in trying to build a brand new franchise from the ground up. (Note the absence of a Roman numeral in the title.)

Director Anthony Hickox was finishing work on HELLRAISER III when the project, a sequel to the 1991 WARLOCK, directed by Steve Miner, was offered to him. "This script was totally different—horrific and dark," said Hickox, who was pleased with the new direction.

"The original had its dark moments, but it was more a fantasy; this is much more a horror movie. It's not the most original story in the world, you know, but visually it's exciting."

Hickox was upbeat about his experience working with Julian Sands, as the Warlock, the only carry-over from the first film. "He's much stronger in the second one—he's the only lead," said Hickox. "Of course, Chris Young is playing the hero, but that's not necessarily as much fun as playing the bad guy."

WARLOCK: THE ARMAGEDDON makes a belated appeal to the dwindling teen horror crowd, with a high school couple trying to fill in for the absence of Richard E. Grant's witch-hunter Giles Redfern. "I think they do in a totally different way," said Hickox. "It's very much like RETURN OF THE JEDI—they have to be taught their powers. It's a classic science-



British director Anthony Hickox rehearses Julian Sands as the titular Warlock.

fiction/fantasy motif."

The Druid teenagers in the film have been driven so far west by Christian persecution that "there's nowhere left to go but ocean." The absence of any ocean on-screen is conspicuous. The project was filmed at the Disney Ranch, actually in California, the production site of LITTLE HOUSE ON THE PRAIRIE. "Geographically, we're probably not correct," admitted the English director. "So much action takes place during the big battle in the town between the Warlock and the kids. We found a great town, but I could only close off a few blocks, and there was going to be traffic and people milling about in the back of every shot. I said, 'We can't have this,' so we ended up at the Disney Ranch. 'Stay close to Mickey Mouse' is always my theory."

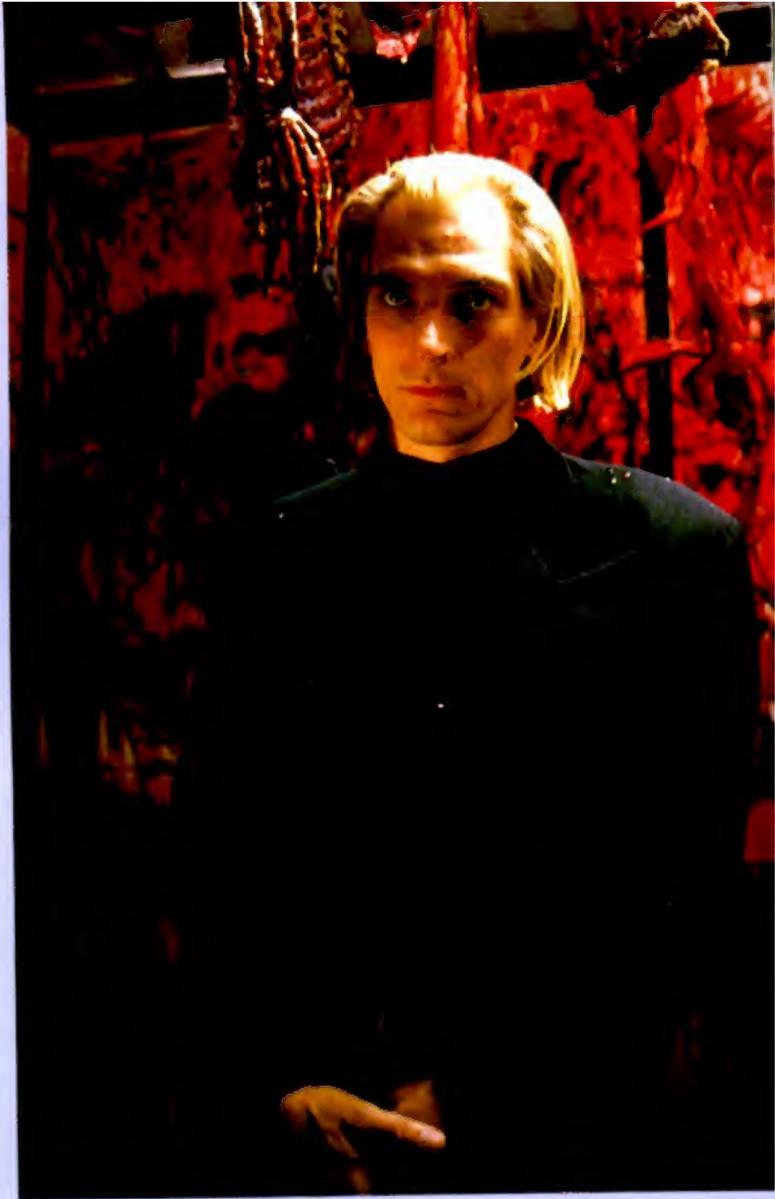
According to Hickox, Trimark's interest in developing a franchise did not lead

the company to interfere much in the creative process. "They were really open," he said with praise. "I don't know why, but I was worried about their franchise—when a studio hires you, you want to know what their take is. I said, 'You probably want a soft fantasy.' They said—I think they regretted it later—'No, no, no—we want a really hard-R horror movie.' When the MPAA started making us cut, they realized that maybe they shouldn't have said quite so bloody."

Hickox had a theory why the film got away with less than his HELLRAISER III.

"It's *gratuitously* violent," he said. "Julian really has no motivation. He just plays with humans like insects. But even though it's bloody, you never see anything—you hear it and then see the aftermath. They didn't like pinning the kid to the ground and torturing him; they didn't like the woman pinned to the upside-down crucifix—you hardly see it now. The old man with his arm chopped off—they didn't go for that and they didn't like the bit where he rips off the girl's hair in the car—which used to be great. We went back to the MPAA several times, and we appealed to New York at one point, when we thought we'd done everything that they'd asked and they still wouldn't give us an R until Richard Heffner had seen the movie and said, 'I wouldn't mind if this was an R.'"

Hickox noted that the ratings board was "pretty specific" in its objections. "They'll tell you how to cut it," he said.



The Warlock conjures up the climactic devil (left), effects by Bob Keen's Image Animation. Right: Trimark asked for a bloody horror film, Hickox gave it to them.

"They got bored with filmmakers minimally doing it over and over again—shaving instead of cutting. That's why there are new regulations about how many times you can go back in one month. But one thing I will say for them, they let us go back even though we weren't supposed to. They let us slip by the rules. Trimark didn't want to do an unrated video, for some reason. I think when they see the HELLRAISER III video figures, they'll wish they did. Then we'll go back into the cutting room and put it all back, which will be great."

Special effects work included an extensive use of CGI. "That was a budgetary as well as a creative decision," admitted Hickox. "In the script, there was a whole slew of effects. When the budget came in, the producer said, 'You can't do all those. You'll have to cut back.' I said, 'How about this? We do them all on computer.' You lose a generation when you go back to film, but the kids don't really notice. It works. In test screenings, they don't notice. They just go, 'Totally awesome!' We're giving them effects, thousands of them, that they would normally see in a huge budget movie. Quality-wise, it's a one-generation drop in the film image, but you get these great effects. It paid off. We got all the effects we wanted on a small budget. People are going to be quite shocked."

"I can't go back to a \$1 million movie," said Hickox. "I'm not a snob, I just can't work in that many days—you forget how when you've done it expensively."

Hickox started off writing and developing his own scripts, but he has adjusted well to being a hired gun, directing other writers' material. "Actually, I love it, because I don't think I'm the greatest writer," he said. "I enjoy writing, but I think I'm a better director. I really will be when they give me some money—that helps."

Hickox is currently lensing Patsy Kensit and Mario Van Peebles in *THE PACK* for HBO, a werewolf movie featuring makeup by Tony Gardner. "It's probably going to put HBO back a few years when they screen it and see what they've got," joked Hickox. "They'll be recovering from shock for awhile, because they wanted to experiment, not doing art movies. They certainly picked the right guy. It's about these cops, a special unit, who take this drug that makes them superhuman, so they all start emulating superheroes. Then of course the drug makes them crazy in the end, so they're all crack addicts in superhero gear, just wiping out anything that moves. It's like *THE*

WATCHMEN gone wrong."

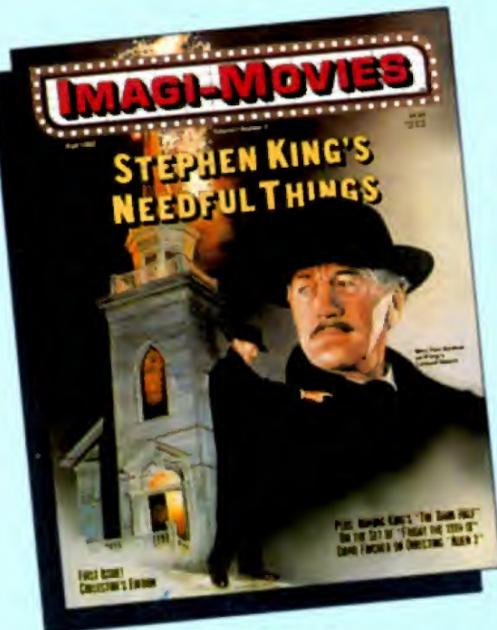
Projects in development include a mummy script co-written with *HELLRAISER III*'s Peter Atkins and a second sequel to Hickox's directing debut, *WAXWORK*. "I'm afraid that directing task is not going to be mine, but I'm going to be heavily involved, and I'm writing it," he said. "I

can't go back to a \$1 million movie. I'm not saying that snobbily. I just can't work in that many days—you forget how when you've done anything more expensive. It will go to somebody new and exciting. I'll be supervising.

"I'll probably be the worst producer you could ever work for because *WAXWORK*'s my little baby. *WAXWORK III* has a very good story—we do Sherlock Holmes and lots of other fun stuff—and there might actually be a waxwork in this one, at some point. There wasn't in the second one—I bet that fooled everyone—except for the burning one in the beginning.

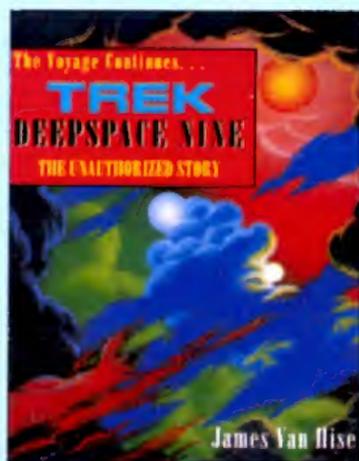
"We're going to meet God and the Devil in this one, who turn out to be the same person—like two halves, a totally schizophrenic beast who has to play this constant game with himself. It's going to be a very surreal version, culminating in something that happens every millennium, where they call every time warrior for the big game. I don't know how we're going to do it." □

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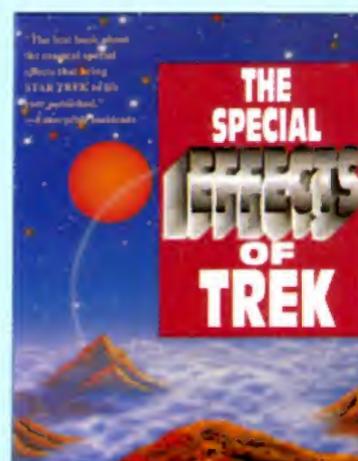
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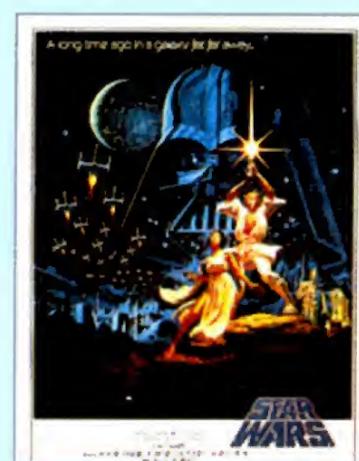
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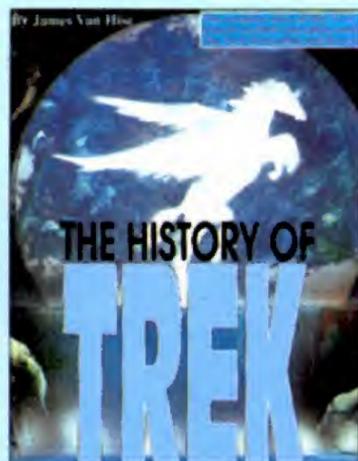
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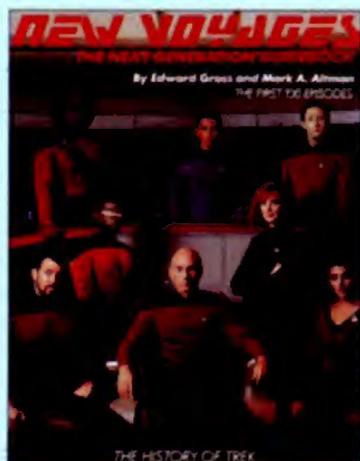
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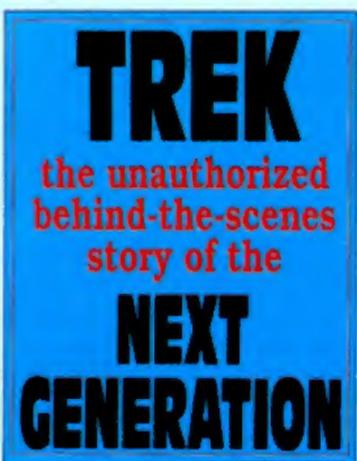
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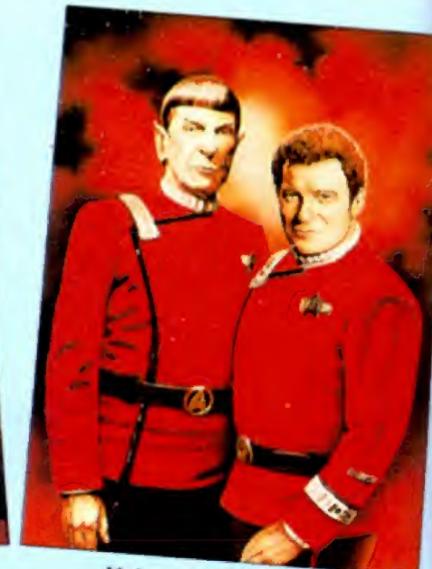
New Voyages: THE NEXT GENERATION Guidebooks I and II
Guidebook I by Edward Gross, Mark A. Altman and Image Publishing chronicles the shows' fight to rise above mediocrity and achieve phenomenal success. Contains credits, original airdates, reviews and synopses for the first four seasons. **\$14.95**. *Guidebook II* profiles the fifth season. **\$12.95**



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Written by James Van Hise and Pioneer, this book reveals the hidden history of the series. Created for syndication, STAR TREK: THE NEXT GENERATION was free of some of the network restrictions of the earlier show, yet problems abounded in the form of staff conflicts. **\$14.95**



Volume 22 Number 6



Volume 22 Number 5

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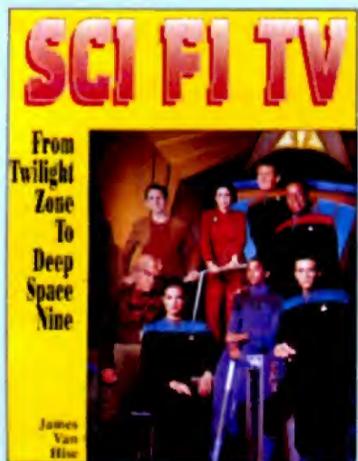
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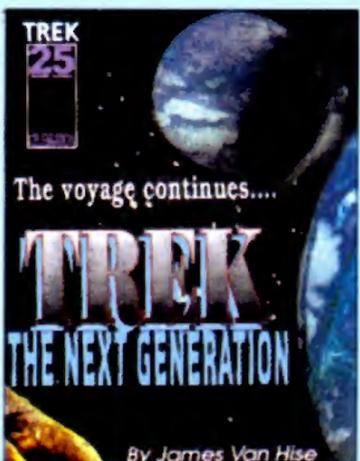
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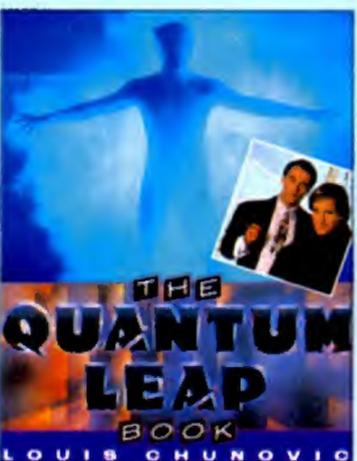
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FILM RATINGS

- Must See
- Excellent
- Good
- Mediocre
- Poor

BLOODSTONE: SUBSPECIES II

Directed by Ted Nicolaou. Full Moon Video. 6/1/93. With: Anders Hove, Denise Duff, Kevin Blair & Melanie Shatner.

Full Moon's latest video offering is the GOD-FATHER II of bad vampire movies. Directed by Ted Nicolaou, the stylish B-movie *mis-en-scene* is surprisingly atmospheric and boasts several impressive performances, including returning *femme fatale* Denise Duff as the ill-fated vampiress Michelle Morgan and Anders Hove as the evil vampire Radu, whose low-pitched Marlon Brando-like undead whines must be murder on the throat. Shot on location in Romania, the production design and costumes belie the film's limited budget. Sparingly paying homage to the visual iconography of F. W. Murnau's 1922 classic, *NOSFERATU*, the film is eerie and strangely compelling. ●● Mark A. Altman

THE DARK HALF

Directed by George A. Romero. Orion. 4/93, 121 mins. With: Timothy Hutton, Amy Madigan, Julie Harris.

Okay handling of a mediocre Stephen King novel about a writer's pseudonym who comes to life and begins murdering those responsible for concealing his stories. So far, director George A. Romero is the first filmmaker to tackle King's often long-winded novels. But why pick this familiar plot? Timothy Hutton is excellent as the Jekyll-Hyde role, but the simplistic, transparent themes offer few surprises, lacking the astonishing climax so often found in the *fantastique* genre. ● Les Paul Robley

THE FIRE NEXT TIME

Directed by Tom McLoughlin. CBS-TV. 4/93, 4-hr. miniseries. With: Craig T. Nelson, Bonnie Bedelia, Richard Farnsworth, Jurgen Prochnow.

THE DAY AFTER for the global warming set. Thirty years in our future, the outlook is bleak as raised temperatures have killed off much plant and animal life, created fierce windstorms and left many areas swamped or burning. Craig T. Nelson and Bonnie Bedelia are the heads of a typical semi-functional family. Nelson travels to California to retrieve his nihilistic, selfish son from a wealthy uncle with corrupt values. Running away from their cross-country jaunt, the son learns the need for neighborliness. Once at home, the family is hit by a hurricane and rendered homeless, heads north to find a better life. Along the way, they see various responses to the global environmental disaster. Didactic, but well-researched and occasionally effective, this drama gives food for thought as to why we should not let this environmental destruction continue. ●● Dennis K. Fischer

JURASSIC PARK

Directed by Steven Spielberg. Universal. 6/93, 123 mins. With: Sam Neill, Laura Dern, Jeff Goldblum, Richard Attenborough.

Deserves the highest of all compliments: it actually lives up to its hype. This is the 2001 of dinosaur movies, one whose special effects render obsolete previous examples of its genre. ILM's computer magic imbues the creatures with amazing life: full-motion shots feature some incredible interaction with actors, and intercutting with Stan Winston's full-scale versions is virtually seamless.

A fairly faithful approximation of its source material, the film streamlines Crichton's structure and even maintains some of his ideas while adding wickedly clever touches of black humor, courtesy of co-scenarist David Koepp.

As with *JAWS*, Spielberg juggles the fates of his characters and opts for a more spectacular ending, a



Sam Neill and Ariana Richards facing the T-Rex of Steven Spielberg's *JURASSIC PARK*, the 2001 of creature features, destined to reshape the genre.

sort of *dino ex machina*; the latter change may violate conventional dramatic structure, but one can hardly argue with its effectiveness.

Technical credits are excellent, although John Williams, as usual, emphasizes the obvious (lush music for lush settings, etc). As with the book, the humans don't quite compete with their saurian co-stars, but that doesn't stop the cast from giving good performances, especially Goldblum in a role obviously written for him. Amazingly enough for Spielberg, the children are not overly sentimentalized; if anything, they're exploited for all the fear they can elicit through their terrorized reactions to the rampaging dinos. The PG-13 rating excises most of Crichton's gore, but Spielberg ratchets up the suspense to compensate. Genre efforts don't get much better. This is the movie for which dinosaur fans have been waiting, easily the best film of Spielberg's often-overrated career. The final glimpse of the triumphant T-Rex, roaring while a "When Dinosaurs Ruled the Earth" banner floats to the floor, is sheer visual poetry: in comparison, *JAWS* now looks like a toothless minnow. ●●●● Steve Biodrowski

LUNATICS: A LOVE STORY

Directed by Josh Becker. Cinemax. 4/93, 87 mins. With: Theodore Raimi, Deborah Foreman, Bruce Campbell, George Aguilar, Brian McCree.

Produced by Sam Raimi and starring his brother Theodore, this is a story of two misfits who find each other and happiness. Raimi is an agoraphobe who has been locked in his apartment for six months. Deborah Foreman is one of life's doormats, forever being dumped on by boyfriends. By means of a fortuitous wrong number, they connect and Foreman accepts Raimi's offer to come over in order to evade an L. A. gang who is after her.

Raimi is suffering from paranoid delusions, chiefly of Bruce Campbell coming at him with a monster syringe. He's also got an exaggerated fear of spiders, which gives the film a few opportunities for some stop-motion animation, cheesy but engaging if you have a fond place in your memory for the Bat-RatSpiderCrab of *ANGRY RED PLANET*.

There's a sweetness to the characters and an innocence in their story, which is refreshing, but there's also a good deal of the kind of slapstick goofiness Raimi and Campbell are known for. ●● Judith Harris

STEPHEN KING'S "SOMETIMES THEY COME BACK"

Directed by Tim McLoughlin. Vidmark Video. 4/93, 97 mins. With: Tim Matheson, Brooke Adams, Robert Rusler.

Generally overlooked Stephen King adaptation isn't overtly bad, but it's too long and offers no real surprises. Tim Matheson returns to his hometown three decades after his older brother was killed by a trio of teenage hoodlums. He's now a high school teacher with a wife (Adams) and son. However, Matheson's students begin to die mysteriously, and their places in his class are assumed by the dead hoods, resurrected and vengeful. Filmed in Missouri and Kansas, the film is professional at all levels, although special effects and effects makeup are used very sparingly. The pace of the film is very leisurely, and it's hard to drum up much suspense when the ending is telegraphed far in advance of its execution. The usual King themes of small-town evil, childhood terrors and delayed retribution are present once more. Bland rather than bad, the film shows its TV-movie origins. ●● David Wilt

THE TOMMYKNOCKERS

Directed by John Power. Written by Lawrence D. Cohen. ABC-TV. 4-hr miniseries, 5/93. With: Jimmie Smits, Marg Helgenberger, Joanna Cassidy, John Ashton, Traci Lords, E. G. Marshall.

Stephen King's bloated book was a real ordeal to plow through, but even at four hours, Lawrence D. Cohen does a wonderful job of compressing King's turgid prose and focusing in on a smaller group of people affected by a long-buried UFO which surfaces in their small Maine community. The central concept is basically a riff on Nigel Kneale's Quatermass film, *FIVE MILLION YEARS TO EARTH*, except these extraterrestrials are not quite as dead as they look. The titular aliens are the work of Tony Gardner's Alterian Studios and are reminiscent of Pumpkinhead and similarly spindly-legged foam-rubber filmic aliens.

King's downbeat ending has been tampered with, although the most likeable characters are left dead or dreadfully damaged: a young boy magician with a brain tumor, his kindly granddad (E. G. Marshall) and the town sheriff (Joanna Cassidy). The exterior of the UFO is unimpressive, looking like multilevel concrete patios. New Zealand stands in acceptably as Maine. ●● Judith Harris

WILD PALMS

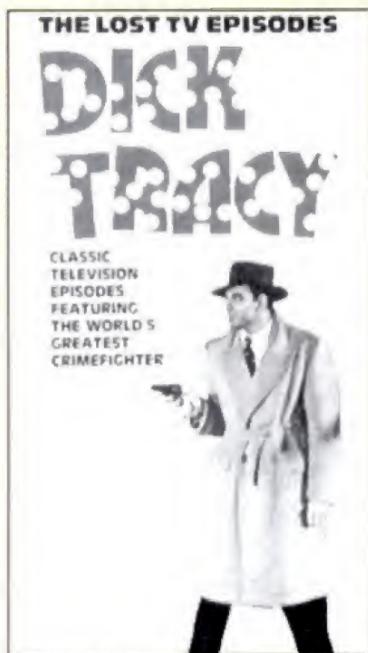
Produced by Oliver Stone. ABC-TV. 5/93, 6-hr. miniseries. With: Angie Dickinson, Robert Loggia, Bob Gunton, David Warner, Brad Dourif, James Belushi.

This Oliver Stone-produced miniseries is a triumph of the 1992-93 television season. Based on a series of comics in *Details Magazine* by Bruce Wagner, this is probably the single most original and compelling science fiction offering made for television since *THE PRISONER* and perhaps the most fascinatingly weird, mind-bending rollercoaster ride since David Lynch's *TWIN PEAKS*.

Wagner's mesmerizing synergy of pop culture references, computer-generated iconography and kinetic direction from several helmers, including Peter Hewitt (*BILL & TED'S BOGUS JOURNEY*), Keith Gordon (*A MIDNIGHT CLEAR*), Kathryn Bigelow (*NEAR DARK*) and Phil Joanou (*FINAL ANALYSIS*) makes for a remarkable television achievement. Moody and dark, angst-ridden, the techno-future of 2007 is the most depressingly bleak future postulated since *BLADE RUNNER* and far more feasible with holograms projected on home TVs and computer chips that render you immobile. Although its last hour, which wraps up the film's many narrative strands, is the least satisfying part of the six-hour epic, the series promises to stand as a noteworthy classic of the genre.

Tech credits are superb, including production design by Dins Danielson, costume design by Judianna Makovsky and music by Ryucichi Sakamoto, which makes effective use of '50s and '60s rock and roll. ●●●● Mark A. Altman

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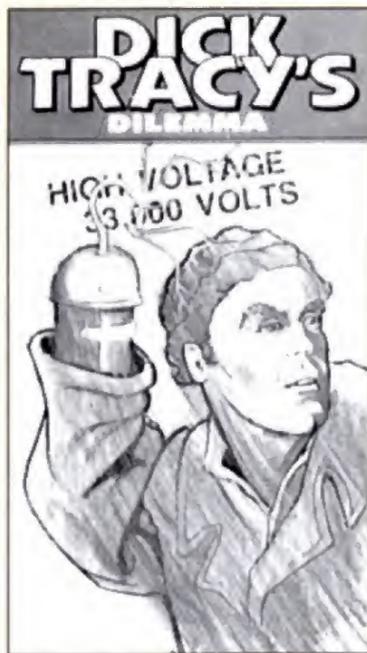
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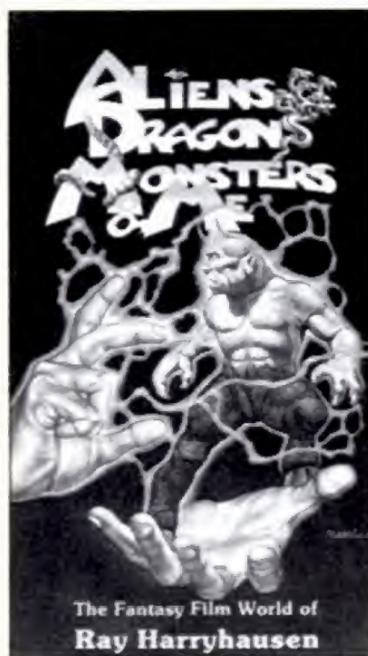
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STAR TREK MUSIC

continued from page 86

now. They didn't have the time or energy, and it would be in anticipation of next season anyway. I'm hoping I have an opportunity to work on the show again because it's really an inspiring thing to do."

For the time being there would seem to be little possibility for change in STAR TREK's musical direction. The producers have two phenomenally successful shows, so they've obviously done something right. Ford Thaxton summed up the argument against them: "This is a show celebrating the human spirit, and to do that effectively, when you're on a big planet with cardboard rocks, you need a big musical score to sell it. To have a big ship traveling through the galaxy, and not allow the music to have any humanity, that's insane! The producers want cold-sounding music—if the composers try to slip in any humanity, any warmth, they get crucified. The producers' attitude is: no, it's too big. I hate to point this out, but it happens to be a 1000-foot starship boldly going where no one has gone before. What do you want, a kazoo?" □

DS9 WORMHOLE

continued from page 111

tations. One way to visualize it is to think of space as endless cosmic Swiss cheese, with continually forming and reforming holes and interconnecting tunnels.

The dynamic sequence commissioned for DEEP SPACE NINE brings a new level of visionary effects animation to the home viewer: a richness of detail that stands up to repeated viewing. Paramount's commitment to quality, budgeting approximately \$2 million per episode, led to Rhythm and Hues' assignment from supervising post-production producer Peter Lauritson and visual effects supervisor Rob Legato. The primary sequence of a Runabout shuttle's discovery of the wormhole in the pilot takes only about six seconds on screen, but the production schedule to achieve it was fourteen weeks.

Gibson's design required advanced software such as particle migration simulation, pushing the studio's Silicon Graphics Indigo workstations and Predator image processors to their limits. At full resolution, each film frame required up to two hours processing time.

Noted Gibson of the creative lighting suggestions made by Legato, "We are a team, dreaming together, exploring and painting new visual landscapes with an electronic brush, working in harmony like a JPL space mission." □

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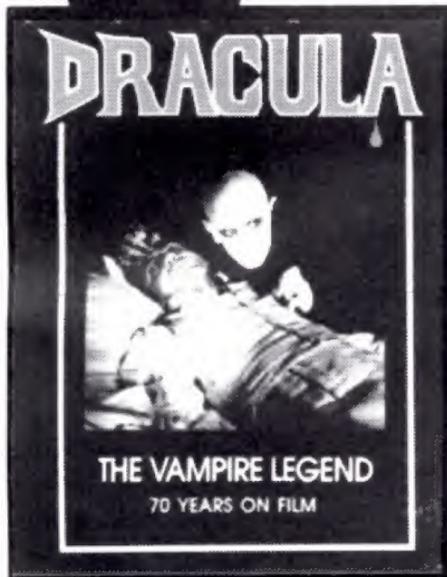
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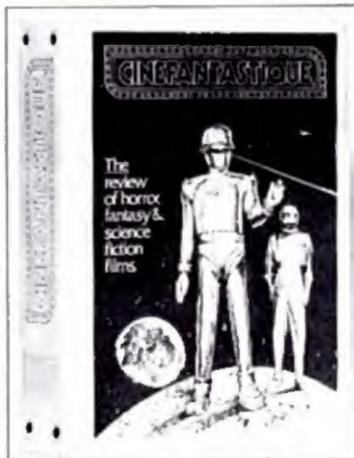
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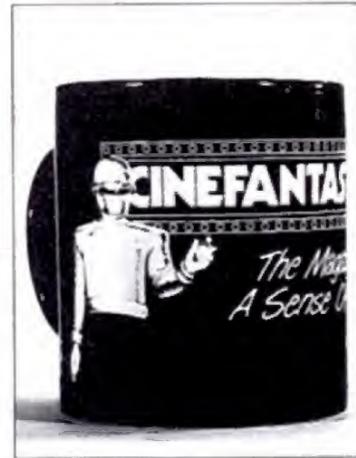
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LETTERS

BUT TERRIFIC

Was I the only one who wondered what happened to all the park rangers and geneticists in JURASSIC PARK [24:2]?

The script supplied the ultimate hokey ending, the humans saved by the Tyrannosaurus in the nick of time to the cheers of the audience. Never mind that the script overlooked a fact established early in the film. When the T-Rex moves you can *hear* and *feel* him for miles. Yet, in the finale, he comes out of nowhere. He's too huge to get through the doors, breaking down the wall would have alerted the Raptors, and the damn thing just can't sneak up on anyone because of its size and weight. Yet, we are manipulated into believing it is a stealth dinosaur. So we cheer as a banner reading, "When Dinosaurs Ruled the Earth" flutters before it. Trite.

A better ending would have been for Hammond (Richard Attenborough) to confront the fierceness of his creations and shoot the Raptors to save Grant and the others. This would have contrasted with the earlier scene where he gleefully insists at being at each egg hatching to welcome the creatures into the world. Now, as the instrument of their deaths, the horror of what he had created would have hit home dramatically. A more interesting finale than cheering a creature that probably would have eaten the humans if they had stuck around.

Ron Murillo
Pleasant Hill, CA 94523

WOULD YOU BELIEVE 349?

I would offer a cautionary correction to Larry French's profile of Phil Tippett [24:2:20], referring to "350 species of dinosaurs having been discovered and described during the past 20 years." There haven't been 350 species described. In fact, since 1973, only a handful of *valid* taxa have been located and described. Of all other dinosaurs, *more* than 50% are indeterminate *scrap* (among fossil avian taxa, post-Cretaceous, *over* 98% are pieces of *crap* with names given to them), which might sound imposing when one rolls the names off one's tongue, but which are profoundly disappointing on closer examination. Thus, "paleoornithology" remains a paleoastronomical pseudoscien-

tific world in paleontological circles, and dinosaur work continues on a more serious level.

Stephen Pickering
Capitola, CA 950010

TIME LOOP SCENARIO

I found Thomas Doherty's review of GROUNDHOG DAY [24:2:57] enjoyable and delightful; the kind of review one finds in your publication consistently. However, the review did not mention the film's resemblance to Jonathan Heap's earlier 12:01 P.M. [21:6:34]. While the time-loop concept has existed for many years within the literature of science fiction (and even to the ancient Greek Stoic philosophers); two such similar films being produced so close together should be compared to each other in any review. 12:01 P.M. is an excellent film and should not be forgotten in the shadow of its bigger but younger brother, GROUNDHOG DAY.

Joseph Moscetti
Castro Valley, CA 94546

PREHYSTERIA

Not wishing to take credit (or blame) where it's not due, I'd like to point out that the screenplay to PREHYSTERIA [24:2:31] was written by Greg Suddeth and Mark Goldstein, not me. The original idea was mine and I had a hand in shaping the story. (I did co-write earlier drafts with Rick Fry and Woody Keith, but not the one Charlie Band finally made.) Also, I'd like to mention that the dinosaurs for the film were designed and sculpted by my wife, Andrea. Mark Rappaport and his team made the puppets.

Pete Von Sholly
Los Angeles, CA 90026

SPACE: 1999, ANYONE?

I subscribed years ago. Unlike *Starlog* and other "trekkie" magazines, I felt *Cinefantastique* was written on an adult level and concerned itself more with films than with the bland, superficial science fiction and fantasy offerings on television. These days, though, it seems as if every other issue of your magazine devotes many pages to STAR TREK: THE NEXT GENERATION, DEEP SPACE NINE and such. Does this indicate a new direction for *Cinefantastique*. Will future issues devote themselves to LOST IN SPACE, DR. WHO, and, perhaps,

an episode guide to SPACE: 1999? If so, I'll stop subscribing.

I realize you need to cover a range of interests. Also, the number of genre films seems to have decreased, which means you need other material to fill each issue. But, before you devolve into greater coverage of television, I'd suggest polling your readers to see how many of them are interested.

Frank Calloway
Loveland, CO 80537

[We're not contemplating any coverage of SPACE: 1999, if that makes you feel any better, but we did cover the show when it was on the air. It's still our goal to spotlight the best in horror, fantasy and science fiction films, whether they air on television or not.]

HORROR SEQUELS

You refer to A NIGHTMARE ON ELM ST. PART VI [24:2:62] in late '93. Don't you mean Part VII? And, while we're on the subject of sequels, how much longer until HALLOWEEN 6? Do you realize it's been four years since the last movie? I'd like to know who was that mystery guy with the cane who released Michael from his cell? I presume the next movie will

tell us if it ever comes out.

James W. Marcel Jr.
Cranston, RI 02901

[New Line has now moved JASON GOES TO HELL from August 13th to September 3rd.]

THIS IS NOT YOUR ISSUE

Your obsession with STAR TREK and all its sequels has finally sickened me to the point of nausea. Obviously most of your subscribers are either trekkies, would-be trekkies or wanna-be trekkies. I am not, never have been and will never be one. I have seen all the TREK films and all the old and some of the new TREK shows on TV, but c'mon! Give us a break. Every other issue of your magazine is a so-called double issue about every aspect of TREK and all its next generations.

In the future, I'll find your magazine on the newsstand and flip through it to find a few articles I like and then I might buy it. Of course, if I find one single article about TREK (or if TREK is on the cover), I will throw the magazine down and run in horror to the nearest exit.

Lourdes Lanzas
Tucson, AZ 85719

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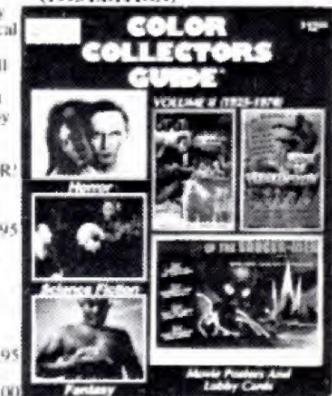
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Newsstand sold out? Subscribe today and pick up those back issues you may have missed. New subscribers get our fifth quarterly issue (pictured right), which hits newsstands September 1. You'll also receive as our charter subscription bonus a free, full-color, glossy 8x10 photo of Brinke Stevens, the cover girl of our premiere issue, personally autographed by the movie actress who also serves as *Femme Fatales*' West Coast Reporter.

Femme Fatales is another quality film magazine from the publisher who brings you *Cinefantastique*, with the same kind of eye-catching full-color graphics, classy design and glossy paper.

So call in your \$18 subscription (\$21 Canada and Foreign) for the next four quarterly issues using the toll free number listed below (Mastercard and Visa only), or use the handy order form on page 125. Subscription copies are mailed sealed in plastic to arrive in collectors' condition, shipped direct from our printer.

Here's what you can expect to find in our next exciting issue, all about the luscious ladies of horror, fantasy and science fiction films:

- The making of **THEY BITE**, starring scream queens Susie Owens and Blake Pickett, and the story behind the MPAA-deleted scene you won't see in this "JAWS" horror comedy.
- B-film superstar Ginger Lynn Allen on the **VICE ACADEMY** series and **HOLLYWOOD BOULEVARD**, plus a candid interview about her X-rated past and horror and fantasy roles.
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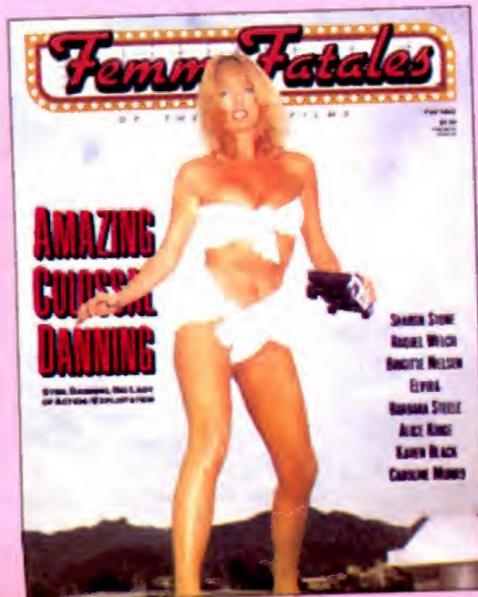
- Nukes, Nymphets, Toxic Teasers and Maniac Nurses, Debbie Rochon's look at the sexploitation history of Troma. Did you know that both Madonna and Marisa Tomei were linked to the studio best known for low-budget horrors like **NYMPHOID BARBARIAN IN DINOSAUR HELL**?
- Rhonda Shear, hostess of USA Network's **UP ALL NIGHT**, joins the writing staff with a profile of her favorite *femmes fatales*.

- Star Sarah Douglas on her villainous roles in **SUPERMAN II**, **CONAN THE DESTROYER**, **PUPPETMASTER III** and **RETURN OF THE LIVING DEAD III** and her career in the genre.
- Plus director Jennifer Lynch, Becky LeBeau, B-film bombshell Ava Cadell, a look at '70s drive-in queen Cheryl Rainbeaux Smith, a swimsuit issue preview and more!



Volume 1 Number 1

The premiere issue of our new publication features the beautiful Brinke Stevens reporting on the making of **TEENAGE EXORCIST**. Also interviews with Jamie Lee Curtis, Robey and Klm Gattrall's antics on **STAR TREK VI**.



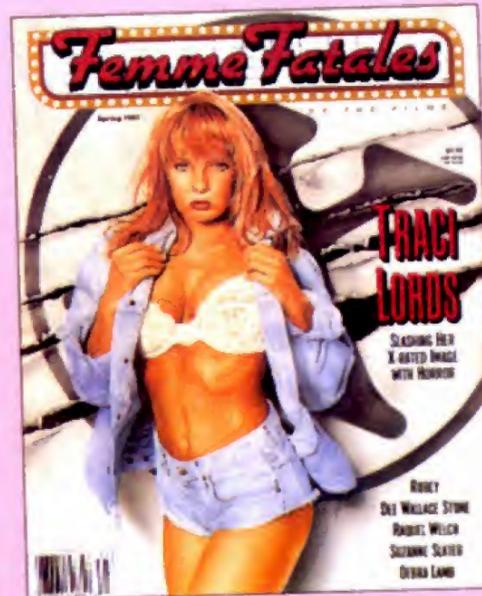
Volume 1 Number 2

In our second issue meet Sybil Danning, the "big lady of action and exploitation cinema" plus Joe Bob Briggs' top ten "scream queens." Also included are interviews with Elvira, Sharon Stone, Caroline Munro and others.



Volume 1 Number 3

Michelle Pfeiffer, the femme fatale of **BATMAN RETURNS**, is the star of our third issue. Read about her experience playing the Catwoman. Also interviews with the brides of **DRACULA**, Kathy Ireland and Suzanne Agar.



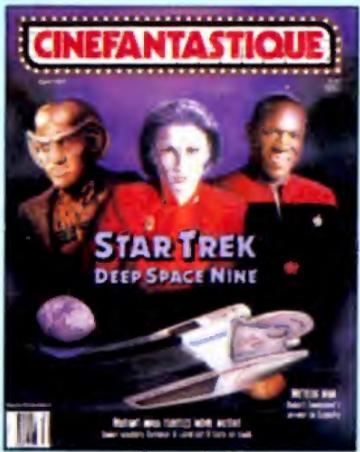
Volume 1 Number 4

Featuring Traci Lords, the porn star who went legit, and the filming of **SKINNER**, the horror film designed to slash her X-rated image, our fourth issue also includes the women of **BABYLON 5**, Donna Speir and others.

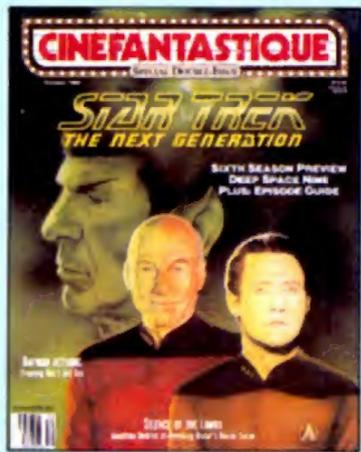
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CINEFANTASTIQUE BACK ISSUES



VOL 23 NO 6
Resident STAR TREK expert Mark A. Altman provides exclusive behind-the-scenes coverage of the genesis of the latest edition to the Paramount franchise, DEEP SPACE NINE. Special attention is paid to the pilot episode "Emissary," with exclusive interviews with series creators Michael Piller and Rick Berman. **\$8.00**



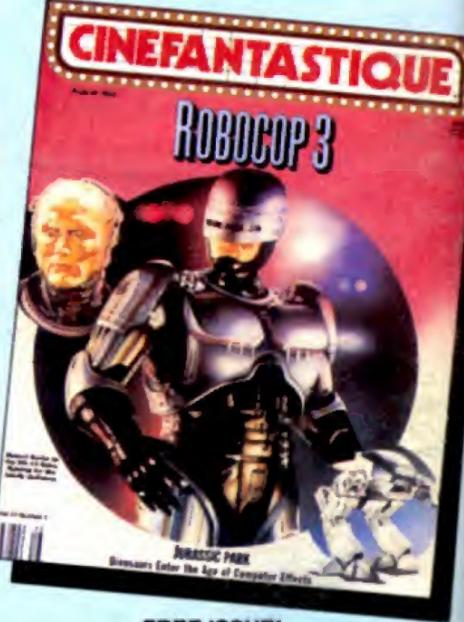
VOL 23 NO 2/3
Our third annual recap of STAR TREK: THE NEXT GENERATION plus a preview of the new spin-off DEEP SPACE NINE. The double issue contains coverage of all aspects of the show's production from special effects to makeup to production design, including a fully annotated episode guide to the fifth season and cast interviews. **\$14.00**



VOL 22 NO 2
A look back at the fourth season of STAR TREK: THE NEXT GENERATION. Contains an informative guide to the fourth season's episodes. Plus a look at the merits of James Cameron's mega-hit TERMINATOR 2 and Tim Burton's views on BATMAN RETURNS and upcoming projects in development. **\$8.00**



VOL 21 NO 2
Behind-the-scenes of STAR TREK: THE NEXT GENERATION. The highs and lows of the new version of the prime time classic as it entered its fourth season. Contains an informative guide to the first three season's episodes. Plus coverage of Sam Raimi's DARK-MAN, CHILD'S PLAY 2 and NIGHT OF THE LIVING DEAD. **\$8.00.**



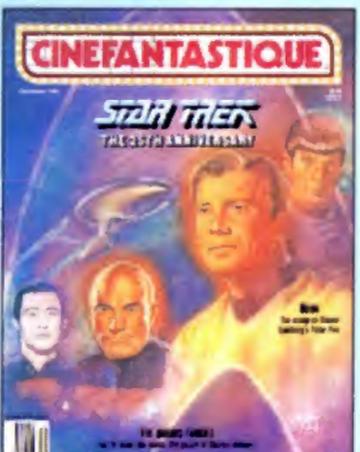
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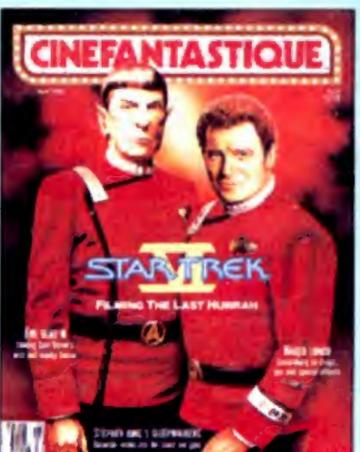
VOL 19 NO 3
This popular issue featuring STAR TREK: THE NEXT GENERATION provides a critical overview of the first year and a look at direction of the second season. Also included is a behind-the-scenes view of the creative power structure that evolved during the show's first season and the reasons behind the large turnover in talent. **\$8.00**



VOL 22 NO 3
The STAR TREK 25th ANNIVERSARY issue. Contains an interview with Gene Roddenberry and a look back at the saga of the final frontier. Other articles include the making of HOOK, also cinematographer-turned-director Barry Sonnenfeld on THE ADDAMS FAMILY and a retrospective on TV's ADDAMS FAMILY. **\$8.00**



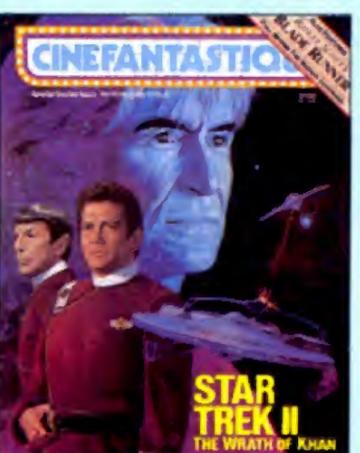
VOL 22 NO 3
The STAR TREK 25th ANNIVERSARY issue alternate cast cover. Contents are identical to those of the Vol 22:3 Roddenberry cover. Roddenberry interview and other stories include MOM & DAD SAVE THE WORLD and MEMOIRS OF AN INVISIBLE MAN. All back issue orders receive the CFO index current through Vol 21:4. **\$8.00**



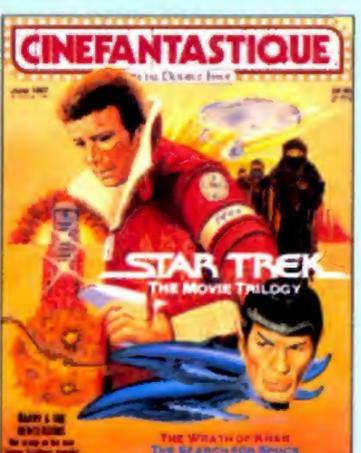
VOL 22 NO 5
Capping a landmark year for the science fiction classic, the original STAR TREK cast embarked on a new adventure, helmed by Nicholas Meyer. Coverage includes interviews with the cast and crew—and a guide to the six films. Also coverage of THE LAWNMOWER MAN, NAKED LUNCH and Stephen King's SLEEPWALKERS. **\$8.00**



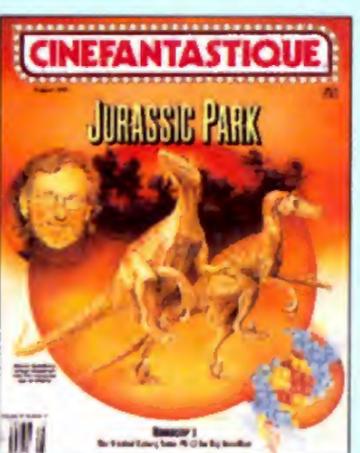
VOL 17 NO 2
A fond 20th anniversary salute to the original STAR TREK TV series. Stories on Roddenberry, composer Alexander Courage, and the makeup wizard who created Spock's ears and those of a pantheon of other ETs. Containing interviews with the cast and crew, it also discusses the series in light of the sequels that followed. **\$8.00**



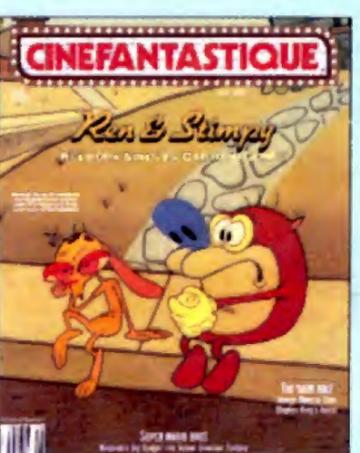
VOL 12 NO 5/6
Issue-length stories on the making of both STAR TREK II: THE WRATH OF KHAN and an in-depth look at BLADE RUNNER's dazzling design and effects work, including interviews with Ridley Scott, Lawrence G. Paul and others. Exhaustive coverage of STAR TREK II including the brilliant effects work of ILM. **\$13.00**



VOL 17 NO 3/4
This double issue devoted to the STAR TREK movie trilogy, follows the course charted by STAR TREK II, III and IV after the disastrous debut of STAR TREK: THE MOTION PICTURE. Writer/director Nicholas Meyer and actor/director Leonard Nimoy are interviewed in-depth. Also looks at ILM's effects work in STAR TREK IV. **\$13.00**



VOL 24 NO 2
Exhaustive behind-the-scenes coverage of the production, plus ILM's groundbreaking computer graphics special effects dinosaurs in this summer's blockbuster hit, JURASSIC PARK. Also other pre-historic projects including Roger Corman's CARNOSAUR, PREHYSTERIA and coverage of ROBOCOP 3. **\$8.00**



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A look at how John Kricfalusi and his Spumco animation group redeemed an art form thought beyond redemption—Saturday morning kidvid. Includes an episode guide to the REN & STIMPY cartoons plus projects in development. **Cartoon cover pictured above \$8.00. Special Kricfalusi collector's cover \$10.00**



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Includes detailed coverage of the two-hour movie premiere of BABYLON 5, Fox Television's attempt to grab a portion of the STAR TREK market due to be picked up by Fox as a weekly series in Jan 1994. Contains exclusive behind-the-scenes coverage of the production, visual effects and profiles of the cast and crew. **\$8.00**

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